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Interest In Friedlander Article Keen

*Certificates Overemphasized and
Not Essential to Business.
Experts Valuable Aids But Not
in Control, Say Dealers*

In addition to the interviews published in THE ART NEWS of last week several others have been granted by important dealers in New York. The publication of Dr. Friedlander's article, *Experts and Expertise* in the March 3rd number of this paper has aroused interest all through the art world. We publish this week statements from six of the dealers in New York and invite anyone who may be interested to send us further communications.

The **Vicomte Bernard d'Hendecourt** of Durlacher Brothers, says:

"I agree with most points of Dr. Friedlander's arguments against the abuse of certificates, but I fear the general perspective of the picture he draws to be entirely wrong. It is the perspective of over thirty years ago! In those days indeed the indiscriminate taste and lack of knowledge of many American collectors made them the laughing stock of better informed Europe. Then did the big collectors themselves buy with their ears and not with their eyes, at the mercy of any combination of 'unscrupulous dealers and so-called experts'. Nowadays every frequent visitor to the States whose judgment counts, is struck by the growing selective quality of the collections, by their ever rising standard. Dr. Friedlander admits it himself after his recent stay in the United States.

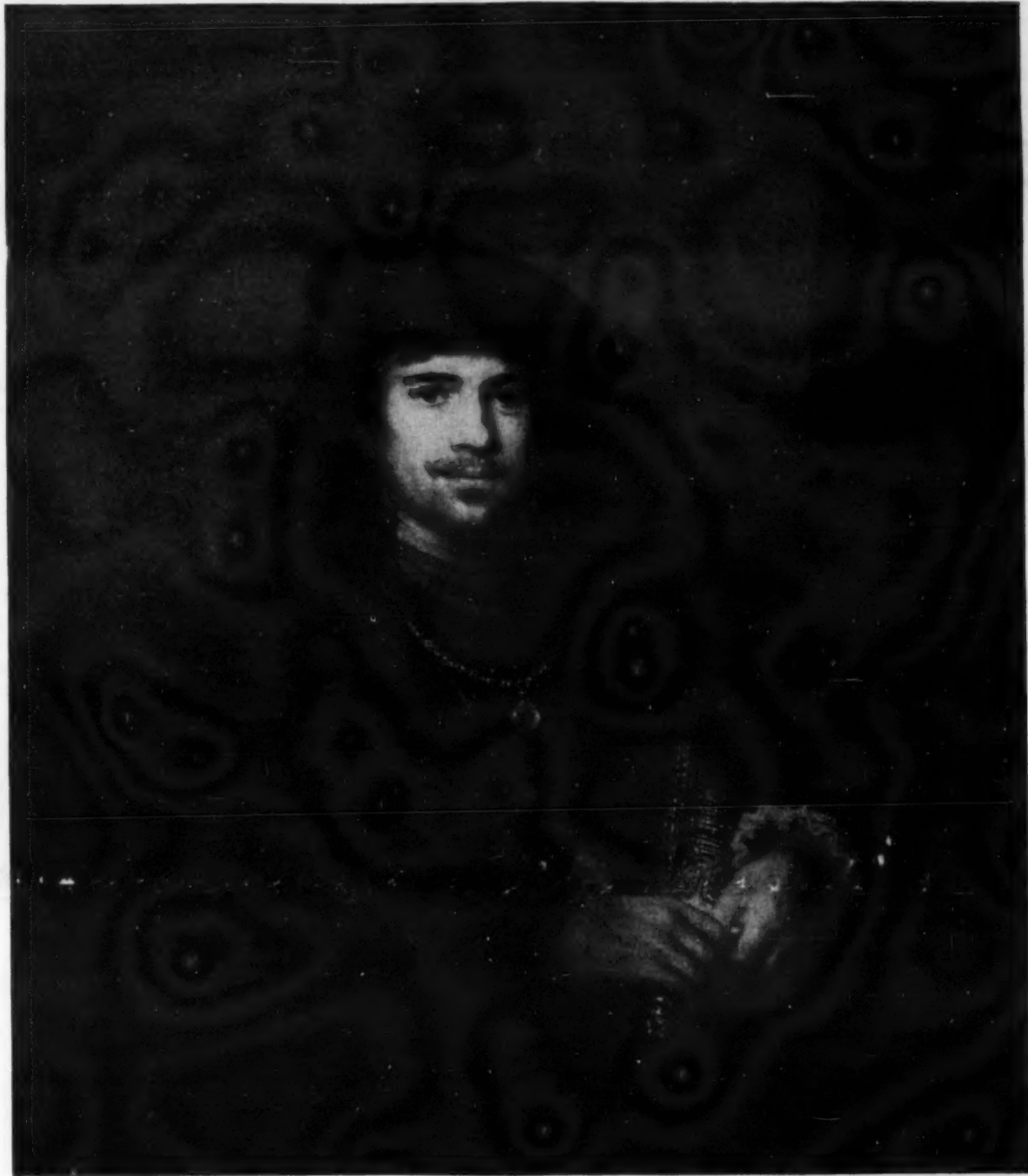
"Apart from the famous collections and the museums, there is to be found an increasing number of small collections, not in New York alone, but all over the States . . . even in Toledo perhaps . . . counting possibly only a dozen pieces, and all of very high quality. Also if the connoisseur notices among them some doubtful objects, some black sheep, they will in most cases have disappeared, at least have been segregated by the time of his next visit.

"There always has been, always will be a few minor snobs, eager for a splashy display, at comparatively small cost, who buy not for their personal enjoyment, but to foster the envy of a circle of not very enlightened friends, and to them are welcome the wrecks of near Bellinis, possible Rembrandts and studio Nattiers, introduced usually at speculative figures on presentation of some mere certificate of name which such buyers pretend to accept as certificates of quality. These are usually signed by a critic, well known perhaps, but for his knowledge in different fields, or after mere examination of a photograph. Why deprive these patrons of their expensive but always out of income game of make believe! . . . They would be the first to be sore indeed if courts of inquiry were constituted to go into the legitimacy of the titles of their pictures.

"Such buyers do not command the real market, as is proved by a comparison of figures fetched at the great Stillman sale and at others . . . rightly nick-named certificate sales. Art prospectors and art speculators must now rely for their living on real gold! The day of salted mines is over. If indeed the public had asked, in finance, from many of the now art patrons, the same guarantees and standards of morality as are now expected from the leading art dealers, many of these financiers could never have afforded to become art patrons at all.

"What may be the reasons for this ever improving discrimination of col-

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"MAN WITH THE TORAH"

Included in the sale of Dutch and Flemish paintings in the Holford Collection to be sold at Christie's on May 17-18

By REMBRANDT

Holford Flemish Paintings To Be Sold In May

*Four Rembrandts, Van Dyck's
Portrait of the Abbe Scaglia,
a Fine Cuyp Landscape and
Paintings by Rubens Included*

LONDON.—When the Italian section of the wonderful Dorchester House pictures amassed a total of £155,000 at Christie's last year, it was stated that the final portion of the Holford collection, consisting of masterpieces of the Flemish, Dutch, and other schools would also eventually appear for public sale.

Since then many rumors have been current in the art world as to the disposal of this last array, among which is one of the greatest Vandyck portraits remaining in private possession, with four masterly examples by Rembrandt, and a luminous landscape by Cuyp excelling even the setting sun scene in the Iveagh collection, which is luring so many visitors to Burlington House.

But it was at last definitely decided that Christie's should disperse this final portion on May 17-18, so that auction votaries may now look forward to witnessing another sale of classic rank in sale-room annals.

At once it may be declared as certain that some astounding bidding will attend the submission of Vandyck's full-length presentment of that statesman and scholar, the "Abbé Scaglia," who after long service with the King of Spain retired for rest and self-communion to a hostel of the Order of St. Francis. Vandyck, indeed, painted the portrait for the Abbé's Church of the Recollets, and eventually the Anglo-Dutch banker, Sir Thomas Baring, was able to buy it, and in turn he sold it with a dozen other pictures to Robert Staynor Holford in 1923 for 6,000 guineas.

On May 17 the bidding for this mighty achievement in portraiture, painted in the plenitude of Vandyck's Flanders powers, should soar to ten times this sum. Great as was the "Anton Triest," which realized 28,000 guineas in the Brownlow sale, 1923, this Holford Vandyck, which has been very carefully cleaned since it was lent to the Flemish Art Exhibition last year, is on a higher plane, besides being of more imposing dimensions.

Similar enthusiasm should greet the four noble Rembrandts, each of which should excite that auction ardor which resulted in that solemn Portrait of a Man attaining 30,000 guineas in the James Ross sale last year. Preference will probably be given to the portrait of a young man, with a cleft chin, which used to be considered as that of the painter's beloved son, Titus, but from the internal evidence of the style of brushwork, is now held to be the rendering of a young man older than Titus.

Expert knowledge, too, has determined that the portrait which used to be thought to represent Rembrandt holding a sabre in its sheath is that of some student holding the Torah or Scroll of the Law. This is a very impressive work, and was first in an English collection 120 years after Rembrandt painted it in 1644. It passed from Lord Southesk's collection to Dorchester House in 1855, and since then has been shown in every commemorative Rembrandt exhibition.

The third Rembrandt, a portrait of the artist's friend, Martin Looten, holding a letter bearing the date Jan. 11, 1632, is another superb characterization, and before it joined the Holford collection it had been in the gallery of Cardinal Fesch, the young uncle of Napoleon. None of these Rembrandts is of a big size, the largest being the portrait of a lady with

FINE VERONESE FOR CLEVELAND

CLEVELAND.—The museum has recently acquired a powerful portrait by Paolo Veronese painted in his full Venetian manner. It is the first purchase made possible by the Delia E. Holden Fund, the recent generous gift of Mrs. L. E. Holden, supplemented in this case by contributions from Mr. and Mrs. Guerdon S. Holden, and the L. E. Holden Fund.

It is a formal portrait of Manfrin as admiral of the Venetian fleet. He wears full parade armor and stands before a deep red curtain, partly drawn and revealing a clouded evening sky. A marble column fills the extreme left of the canvas, and its cool grey mottled texture throws into relief the silvery high lights of his armor. The most beautiful portion of the canvas is undoubtedly the head, where the iron grey of the hair and beard and the carmines of the face are broadly sculptured against the sumptuous color of the drapery. These reds of the curtain are repeated in the piping which edges his *espaliers* or shoulder plates and in a narrow velvet belt which supports his sword. The roped edges and the lion masks, which further decorate the suit, are parcel gilt; and the golden tones, with the reds of the curtain, add a note of balance to the cool colors of column and sky, whose greys and blues are echoed in the shadows of breastplate and *espaliers*.

Veronese is of course best known by

(Continued on page 4)

Independents Hold Annual Spring Festival

The advantages of city life became ever more apparent. Out in the country one listens for the robin's vernal chirp, a faint noise at best and one which does not always carry conviction, as the sign of winter's passing. But in New York it is no faint tweet which heralds spring. Loud, long and raucous, the independents shout about the flowing sap and stirring clods. The newspapers, usually grudging of space for art affairs, devote columns, humorous in intent, to this greatest of sideshows. Spring is with us and art puts off her winter woollens and romps abroad in a naive state of nature.

If, at the independents she sometimes limps a little, the artists must not be too severely blamed. Even less tender feet than those of a muse are wearied after a round of the exhibition. As in other years the show is enormous and the line of march borders a vast acreage of paint. Some of this arrests the eye, the rest blends into an unrestful background.

The contributing artist is the fortunate person at the independent show for there are always two pictures silhouetted for him against the general display. No one else has this advantage; each picture demands equal cour-

(Continued on page 2)

JOHNSON LOAN FOR PHILADELPHIA

PHILADELPHIA.—Henri Marceau, assistant curator of the John G. Johnson art collection, today announced the list of seventy-three paintings which have been lent to the new Museum of Art for its opening March 27th, revealing the selection for the loan which includes the finest specimens from the 1,285 pictures of the collection.

"In recent weeks," said Mr. Marceau, "there has been much discussion of the proposed loan of pictures from the Johnson collection to Philadelphia's new Museum of Art. To the friends of the Johnson collection this news has come as a blessing. It has been long felt that adequate space could not be found in the old Johnson house at 510 South Broad Street, where the collection is shown, to exhibit all works in such a way as to do them credit.

"The approaching opening of Philadelphia's new Museum has made it possible to send as a temporary loan some seventy-three pictures which unquestionably are from amongst the finest of the Johnson pictures."

Of the pictures sent to the Museum, twenty-four are Italian, some thirty are Flemish and Dutch, and the remainder consist of pictures of the French school representing Nicholas Poussin, Chardin, Fragonard, David,

(Continued on page 5)

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Holford Flemish Paintings To Be Sold

(Continued from page 1)

a handkerchief, painted about 1645, 49 in by 39½ in., which used to be styled as that of the wife of either Justus Lipsius or Justus Sylvius. This also was formerly in the Fesch collection, and has often been lent to public exhibitions.

Rembrandt will have the honor of opening the sale, as the first lot will be one of his masterly drawings in sanguine, crayon, bistre, and wash on vellum of Maurits Huygens, and it will be of further interest to compare this great original with a very able copy of it made by the clever artist Josi. Another drawing which should be mentioned is that by Rubens of his girl-wife, Hélène Fourment, when she was 16, and when the painter was 53.

When the sale has been in progress about ten minutes the magnificent Dordrecht Cuyp will appear, and those who saw the Duven's give 17,500 gs. for the master of sunlight's beautiful picture in the Brownlow sale should be prepared to witness an even greater auction furor. In 1841, when the Holford work belonged to Lady Stuart, it was in two parts, styled "Morning" and "Evening," but it was soon discerned that these were truly complementary, and that they were of a wide picture originally depicting the panorama of a sunset, illuminating the broad river Maas, alive with the shipping and business of great waters.

It used to be thought that the realization of light and atmosphere in art was a modern discovery, but the works of Cuyp prove that he knew the magic secret of gilding pale streams with heavenly alchemy. Another Dutch painter strongly represented is Adriaen van Ostade, especially in the brilliantly luminous "Le Menage Hollandais," which even as far back as 1844, in the Jeremiah Harman sale, brought 1,320 guineas. The Holford Hobbemas went some years ago to America, and the single Jacobus Ruisdael "Coup de Soleil," although of excellent quality, is only a small work, but these are minor disappointments when the range of the collection is grasped.

Thus, the chief Rubens picture is the famous finished sketch for the Great Triptych, 1610-11, in the Cathedral of Antwerp, and this moving "Elevation of the Cross," was the sketch which Robert Holford acquired in the Harman sale for 750 guineas. As many as eleven portraits by Justus Sustermans are to be offered, and many will recall the interest aroused by them when lent to the Flemish exhibition. There are, too, seven characteristic scenes of Dutch life by the younger Teniers, and besides the Scaglia Vandyck there is the beautiful rendering of the Genoese Palace portrait of a Marchesa Catarina Durazzo, with a small and telling portrait of the painter himself, and a panel study for the large picture at Windsor of St. Martin dividing his cloak with the beggar.

Altogether there will be seventy-eight lots for the first day's sale. Special mention should also be made of Mabuse's exquisite portrait of David of Burgundy; three sea-pieces by William van de Velde; and four picked examples of the art of P. Wouwerman.

As for the famous Holford pictures to be sold on May 18, there is Lawrence's well-known portrait of Viscount Castle-reagh, who supported Pitt, and in the French school are two atmospheric pictures by Claude de Lorraine and four classical landscapes by Gaspar Poussin. Considerable interest will be renewed, too, by the appearance of the Holford Valesquez, the material full-length of

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THE INDEPENDENTS AT THE WALDORF

(Continued from page 1)

tesy from the reporter or the casual visitor and it is probable that the first few hundred, only, are ever really seen. After that the vision is blurred and pictures which might have stood out among the A's are lost in the Y's and Z's.

The general appearance of the show changes slowly from year to year. In each exhibition there are fewer wild and startling creations and fewer examples of complete incompetence. Perhaps the independents are getting sober as the thrill of liberty loses its earlier force. Since today it is quite possible for anyone to paint as he pleases without fear of the police there seems to be less enthusiasm about modernity. The willing martyr who bares his soul to the attack of the academic lions may well be annoyed if they refuse to be ferocious. Some of the original kick is gone and nothing, in this exhibition, at least, quite takes its place. Modernity, for itself alone, has ceased to be an issue and fine painting appears to be beyond the grasp of most of the independents.

A few of the old timers have good pictures in the show. Others of whom great things were once expected have sent things which show no increase in power over earlier years. The sculpture is the least interesting lot which the independents have shown.

It is possible that within a few years the writers on art will have a new general classification for pictures. Recently there have been only academic and modern but a third group may come to be recognized as independents. We shall have three divisions then for contemporary paintings—academic, independent and good. Even as now the dividing lines will be blurred, but the present show seems to indicate that the independents have little more relation than the Academy to modern art. Both independents and Academy repeat the same monotonous formulae, although the academicians are more politely boring.

Independent prices are also much lower. There are many paintings priced at fifty dollars or less and most of the best things may be had for five hundred or under. These, we hasten to add, are no worse and some are better than many of the more carefully cloistered American paintings priced at one to five thousand.

In one visit, even of several hours, it would be unfair to choose individual paintings as the best in the show. In so large an exhibition many things will be overlooked and toward the end all seem very much alike. We find checks in our catalog after Buk's "Summer Flowers," Dorothea's Chase's "Burlaque" (the subject has something to do with this, Elizabeth Driggs' "Pigs" and "Flowers," Hering's "Hired Man," Riportella's "Nude" and "Sasso," Shimizu's "Women on Horseback" (one of the best) and Usui's "Uku-

Philip IV. of Spain, which has not been publicly exhibited since 1887, and one of the minor treasures of the collection which should assuredly belong to the nation is a series of five designs in pencil and wash which that Victorian genius, Alfred Stevens, made for the decoration of the dining-room at Dorchester House.

A. C. R. CARTER in The Daily Telegraph.

lele." Also there is a whole series of marks after Calder fil's various experiments in wire sculpture. These excellent publicity antennae may not be the worst things in the show.

Faced by the size of the exhibition and the consequent impossibility, within the necessary time limits, of making even an attempt at an adequate report, the miserable writer turns to tricks. Few of these are modern and it may be that only Joyce, Stein, or Aiken could do a proper job. And there is not enough paper. Paper, paper, all about the big fight! Tunney and the Manassa Mauler and Manassa and the Battle of Bull Run. Whose bull? Must have been the printer's. It always is and the boy is on the way. The way of the transgressor—what's so hard about it? Look at—never mind, we wouldn't run the story anyway. Art is a queer business and the independents—oh, yes, we'd forgotten about them. At the Waldorf. No, not the salad, the exhibition.

MURRAY RESIGNS FROM ABERDEEN

LONDON.—To the regret of all Aberdeenians, particularly those most intimately associated with him in art culture in his native city, Sir James Murray recently resigned the Chairmanship of the Aberdeen Art Gallery which position he has held for twenty-seven years.

In that time he has done much for art and artists in the City. When he joined the Committee in 1897 the annual income of the Gallery was £131 10s., out of which the staff, heating, and lighting had to be paid.

In the course of his Chairmanship about £90,000 has been spent on important pictures and sculpture, and the nucleus of a museum of crafts has been formed. Endowments amounting to £65,000 have been given or bequeathed, the yearly income from the rates is £2,800, and Sir James recently offered £10,000 for the establishment of a portrait gallery, in addition to a gift of £5,000 to the endowment fund.

In this way Sir James has been able to realize a noble ambition: to make Aberdeen Art Gallery one of the leading museums in the country. But this does not end his service to art. He rescued the Aberdeen Artists' Society from a moribund condition to a flourishing concern and founded a circulating collection of pictures in the schools of Aberdeen, providing for its upkeep and for prizes to the scholars who wrote essays on the works exhibited.

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NEW PROGRAM FOR SAN FRANCISCO

SAN FRANCISCO.—A museum program that will attract worldwide attention is advocated by the Chamber of Commerce for San Francisco, according to an article by Dr. Arthur Upham Pope in the February issue of *San Francisco Business*.

This program will mean the reorganization of existing museums, the building of at least one new museum and the careful functioning of each institution to prevent duplication and to secure a complete covering of the cultural field in the province of museums.

At present San Francisco boasts of the M. H. de Young Museum in Golden Gate Park and of the California Palace of the Legion of Honor. It also has at its disposal the Palace of Fine Arts bequeathed by the 1915 exposition. There has been talk of a war memorial to take the form of a museum and there has been considerable agitation for an Oriental museum.

The proposed program takes these assets and ambitions into consideration and presents a workable plan by which San Francisco can capitalize on its present

attainments and materialize its boast of becoming the cultural center of the West. Briefly, the plan is to have four museum organizations in San Francisco, with each unit concentrated to present one particular phase of culture as follows:

First—To reorganize the M. H. de Young Museum that would show the background of Indian culture, mission life, pioneer days and the cosmopolitan influx that has given San Francisco a personality unique among American cities.

Second—To create a museum of Pacific commerce, travel and industry in the Palace of Fine Arts to present the economic phase of Western development.

Third—To reorganize the Palace of the Legion of Honor into a museum of contemporary art, showing glass, ceramics, furniture, textiles, wood carving, enamels and all the crafts as well as painting and sculpture of the twentieth century.

Fourth—To build a museum of the history of art in the heart of San Francisco. This museum would include an art library, a photograph collection with special services for architects, designers, artists and craftsmen and ample lecture and study rooms as well as interestingly arranged exhibits of the finest obtainable examples of art from all countries showing the development of art up to the twentieth century.

Dr. Pope, who formulates this program, is an advisory curator for several museums in the East. He is art adviser to the Persian government and recently he has been made consultant for the proposed civic opera house.

His plan is said to be backed by people in control of the policies of existing institutions and also by wealthy patrons who are ready to subscribe funds for the new organizations as soon as the plan is adopted.

The idea of having unit museums regulated according to a central plan is in favor among those who have studied the various phases of museum administration. It is considered that several specialized staffs of workers can produce better results than one general body of workers. Furthermore, it is estimated that the public responds to the smaller museums better than to one huge place that tires one with its overwhelming amount of material.

If San Francisco adopts the proposed plan it will have reason to claim cultural leadership, for it will have crystallized into tangible form its historical, economic and aesthetic assets and presented its cit-

CALVERT PRINTS GIFT TO BOSTON

In the whole history of engraving there will be found no more fastidious draughtsman than Edward Calvert, nor one in British graphic art who gained a greater measure of belated recognition from an *oeuvre* so small numerically. Eleven of his designs (on stone, wood, and copper, ten of which were engraved by his own hand) are on exhibition in the Print Department of the Museum of Fine Arts, Boston. This group of prints is one of thirty sets published by Carfax & Co. in 1904 and is a gift to the Museum by Mr. W. A. Sargent.

Of this artist whose output was so slender and so fastidious, Mr. H. P. Rossiter, Curator of Prints at the Museum of Fine Arts says: "Compared with the prodigious energy of William Blake as painter, mystic, and craftsman, the lifework of this young disciple would hardly appear to count heavily; yet where the two met on common ground as craftsmen it was the young disciple who in some ways excelled the master. Calvert aspired, as he soon learned, to paint poetic idylls and from that pursuit he never turned. In the intimacy of the Blakian circle he felt and responded to the stimulation of Blake's genius, but he maintained and developed his own individuality and his own philosophy of art to the end of his days. The Gothic and audacious side of Blake's imagination did not attract him, but the touching humility and simplicity of Blake as expressed in his *Songs of Innocence*, in the bucolic passages of the *Book of Job*, and in the illustrations to *Thornton's Virgil* lay very close to his heart. Calvert's profound love of nature, his spiritual attitude toward life, and his wistfulness of the past united him in spirit with mythic Greece. He saw in Arcadian glades, streams and hills, sunny groves, and in all pastoral activity an idealized earth

where primitive, elemental natures were supreme and godlike. A fresh eye and a sincere hand assert themselves throughout the engravings. Calvert had his feet firmly planted on the ground, and he found in ancient Greece a life which typified his own ideals of truth and beauty."

In his two lithographs, now hanging at the Museum, *The Flood* and *Ideal Pastoral Life*, he has simply carried over to the stone the technique of engraving. The subjects are full of his poetic imagery but the quality of lithography is wanting.

The wood-block provides Calvert with a more tractable medium. His handling of the material in the *Cyder Feast*, one of the earliest of the wood-engravings is extremely happy. For the enrichment of his design he secures a two-fold variation of black and white by introducing the white line in the mass of foliage. *The Last Furrow of Life*, which with the *Cyder Feast*, may be considered Calvert's two most powerful compositions and worthy to rank with the major works of engraving, is much more dramatic and more reminiscent in its central figure of Blake. Its invention and coordination, however, are Calvert's alone and of a piece with his simplicity and the conviction which he once expressed that his vocation in design was "to represent a few momentary passages of a golden age."

SUVAL SELLS "CRIES OF LONDON"

A complete set of "The Cries of London," uniform in color, has just been sold by Phillip Suval, Inc., the galleries announce. The set, still in the thirteen original maplewood frames, dates from July 2, 1793 to May 1, 1797. It was purchased by the galleries from a famous English collection and has been sold to one of the most important print collectors in the East. The price has not been announced. A complete set was recently sold in London for £5,000.

GAY PRESENTS DRAWINGS TO BOSTON

A gift of drawings, chiefly by artists of the second half of last century, has been presented to the Museum of Fine Arts, Boston, from his distinguished collection by Mr. Walter Gay. The drawings reveal the artists at work. They are first thoughts, impressions, and are possessed of the spontaneity and freshness which accompany the first flash of an idea. The Museum possesses finished canvases by the majority of the artists represented and these intimate bits of their preliminary efforts enhance the appreciation and enjoyment of their more formal works. Charles Bargue, Meissonier, Delacroix, Millet, Cazin, Gay, Gil, Kroyer, Helleu, Besnard are among the group, and Lucien Simon, whose *Bretagnes* is a water color of utmost simplicity and directness in which a true record of a type is expressed.

SINGER'S SHOW GREAT SUCCESS

The exhibition of paintings by William H. Singer, Jr., at the Durand Ruel Galleries has been very successful. As *THE ART NEWS* goes to press ten of the sixteen pictures shown have been sold and it is expected that all will find purchasers before the exhibition closes.

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PORTRAIT OF MANFRIN

By VERONESE

Recently purchased by the Cleveland Museum of Art

LADY ASTOR PRAISES DUVEEN

LONDON.—In connection with the scheme started by Sir Joseph Duveen for the exhibition of works by contemporary British artists in the principal towns of the country, a most interesting exhibition was recently opened at Plymouth by Viscountess Astor, M. P., who was accompanied by Viscount Astor. In opening the exhibition Lady Astor said Sir Joseph Duveen had done more than anyone in the last hundred years to encourage young artists. Artists ought to be encouraged to paint things that were beautiful. She was appalled by some of the things she saw. Why paint ugly things? There was so much that was ugly in life that we wanted to forget, and we looked to artists to give us something that stirred the imagination and quickened the memory.

TATE FLOOD RUINED EIGHTEEN PICTURES

LONDON.—Mr. A. M. Samuel (Financial Secretary to the Treasury) on February 20th circulated a list of the pictures at the National Gallery, Millbank, damaged during the recent Thames floods. Eighteen pictures were shown to be damaged beyond repair, but probably none of them, it was stated, would be regarded as of primary importance in an artistic sense.

Twenty-six were materially damaged, but capable of repair. Sixty-seven were very slightly damaged—mostly small blisters and loose paint—and were easily repaired. The figures did not include pictures in the Turner Collection which had been damaged.

The 18 pictures damaged beyond repair are by the following artists: Archer, Davis, Delacroche, Harding, Hilton, Lance, Landseer (five pictures), Leighton, Maclise, Martin, J. Philip, Smirke, E. M. Ward, West.

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FINE VERONESE FOR CLEVELAND

(Continued from page 1)

his mythological or symbolic subjects, painted purely as wall or ceiling decorations and by the remarkable series of quasi-religious canvases such as the great feasts: "The Marriage at Cana," in the Louvre, or "The Feast in the House of Levi," in the Accademia in Venice. Portraits pure and simple are comparatively rare; yet when his best known works are analyzed, it is obvious that the portrait plays a large part in them. Many canvases are merely carefully designed groups of actual figures of the day, arranged as religious compositions with a full degree of poetic license, amid the gorgeous architectural creations which his fancy dictated. Religious content had disappeared; instead the pomp and circumstance of ecclesiastical display gratified the insatiable Venetian love of pageantry.

It is this very concern of the painter with the individual which made of him an exceedingly successful portraitist when he so chose. The new acquisition is an official portrait, but it is also a profound character study of the Venetian patrician, with a nobility of feature and a grasp of human psychology which makes of Manfrin a living figure. It is this sense of psychology, too, which places the canvas fairly late in Veronese's work. It has certain analogies with figures in "The Martyrdom of Santa Giustina," in the church of Santa Giustina at Padua, and others of that general period, and so can be dated in the late sixties or seventies of the sixteenth century.—From the Cleveland Museum Bulletin.

MRS. STERNER SELLS GRECO AND GOYAS

The Marie Sterner Galleries have announced a large number of sales during their recent showing of Spanish art. Three Goyas, two portraits of women and one of a child, a Greco Portrait of a Man and a Tiepolo sketch were acquired by several collectors whose names are not available for publication. George Bellows "Polo," included in Mrs. Sterner's first loan exhibition at the Greenwich Village Theatre, was also sold recently for \$25,000 to an anonymous collector.

PENN LETTER BRINGS \$11,000

PHILADELPHIA.—At the Samuel Freeman Galleries in a sale of rare autograph letters and historical documents, the property of Miss Agnes M. Craig and Mrs. J. Emlen Smith, on March 8, William Penn's famous letter describing Pennsylvania brought \$11,000. In the form of 7 pages, folio, dated Philadelphia, July 28, 1683, and addressed to Robert Spencer, Earl of Sunderland, this letter is probably the most precious William Penn letter, from the standpoint of American interest, ever written, and certainly the most important Penn letter ever offered at public sale in America. Another Penn letter, regarding affairs in the colony of Pennsylvania, brought \$400.

Johnson Loan for Philadelphia Opening

(Continued from page 1)

Ingres, Gericault, Delacroix, Daumier, de Chavannes, Corot, Degas and Manet, whose great painting of the naval battle between the Alabama and Kearsarge is a picture of strong appeal to many.

"Of the Italian pictures the 'St. Francis in Ecstasy' by Fra Angelico will probably attract as much attention as it has at the Johnson house," said Mr. Marceau. "It is a late work and therefore shows the master in his mature years when he was in Rome, having been called there by Pope Nicholas V who employed him to decorate with frescoes a chapel in the Vatican. St. Francis is shown as full of manly vigor and yet the expression of his face is unmistakable in its spiritual outpouring of love and faith.

"Sandro Botticelli is represented by four small predella panels of which much has been written. They belong to an altarpiece which is now in the collection of Lord Lee of Fareham in London. This great altarpiece, which is called 'The Trinity,' was painted by Botticelli for the Convento di Sant'Elizabetta delle Convertite, a place where courtesans who repented of their lives were induced to spend the remainder of their days in prayer and solitude. The altarpiece had been mentioned by many authors but much confusion had been created as to its exact whereabouts. It was only in 1925 that Mr. Yukio Yachiro, Professor of the history of art at the Imperial Academy of Tokyo, definitely established that Lord Lee's 'Trinity' was the original Botticelli altarpiece. At the same time he concluded that the four panels in the Johnson collection formed the predella for this famous work. The fact had been suggested by several writers but it had been difficult to definitely say that such was the case before the final discovery of the painting to which they served as a base.

"The panels depict the Legend of Mary Magdalen. The color is rich in quality and the composition of all four panels masterly.

"Continuing with the Florentines, there is a lively Nativity by the 'Master of the Castello Nativity,' an artistic personality of the Florentine school whose work was strongly influenced by Fra Angelico. Also a charming Madonna and child by Cosimo Roselli one of the most interesting pictures by this delightful painter. Siena is represented by two small panels, one by Pietro Lorenzetti, 'Shutters of a Tabernacle,' and the other by Matteo di Giovanni, 'Madonna and Angels,' which probably dates from the early years of his maturity. The Lorenzetti panels were assembled in the XVIIIth century as would seem indicated by the presence of the papal coat of arms.

"The Venetian School is also well represented. There is a Carlo Crevelli, 'Pieta,' which is one of his most powerful works. It shows the dead Christ being supported by two weeping angels. The 'Pieta' dates between the years 1470 and 1473 and is one of the most striking interpretations of this subject to be found in Italian art.

"In addition to this great Venetian, other names such as those of Gentile Bellini, Marco Basaiti, Cariani and Tintoretto will appear in the group of paintings from this school at the new Museum. They are all characteristic examples and will serve admirably to illustrate the development of the Venetian tradition.

"In the Flemish and Dutch sections, we can point with justified pride to two small panels by Jan Van Eyck. The most important and unquestionably authentic of them is the 'St. Francis Receiving the Stigmata.' He is shown on the Mount of Alverna kneeling in an attitude of prayer and meditation while a brother mendicant sits before him and is all but lost in slumber. This picture exists in two versions, the other being in the Royal Gallery in Turin. It is the consensus of opinion that the Johnson panel is the finer of the two. It measures only 5 inches by 5 3/4 inches, but such is its beauty and so extraordinary its execution that it ranks among the most valuable pictures of the Johnson collection.

"The second Van Eyck is the small

'Head of a Man.' It is a powerful work and has many of the characteristics of the master.

"Kogier van der Weyden is represented by two monumental works which also have an international reputation. They are 'Christ on the Cross' and 'The Virgin Mary and St. John.'

"To continue with a few names of Flemish and Dutch painters whose works will be seen at the new Museum can be mentioned Gerard David, three of whose panels have been loaned; a 'Pieta,' a 'Madonna and Angels' and a bust of 'The Christ.' Of Robert Campin, the Master of Flemalle, there are two pictures, 'Virgin and Child' and one panel showing two large heads of Christ and the virgin. Dirk Bouts, Hieronymus Bosch, Joachim Patinir, the master of the Death of the Virgin, Mabuse, Martin Van Heenskeek are all here with works which are all well above the average of their excellence.

"Of Pieter Breugel, the Elder, the 'Unfaithful Shepherd' is the finest of the three pictures by that artist in the Johnson collection. Rembrandt is represented by a 'Christ of the Cross' and the beautiful picture, 'The Finding of Moses'; Rubens with a powerful picture of the Crucifixion and four other characteristic works. There will also be on view the much disputed Vermeer van Delft called 'The Girl with a Lute.'

"In the French section there will be a large picture by Nicholas Poussin, and two canvases by Chardin, one 'An Old Woman—Seated in a Studio' and the other a characteristic 'Still Life'—one of his very best. Fragonard, David and the inimitable Ingres are also present. David, with a small head, which is supposed to represent the youthful Bonaparte, Fragonard with a small head of a clown entitled 'Gille' and Ingres with a masterful and finished portrait of Louis Charles Mercier Dupaty, Member of the French Academy. Dupaty was the brother of the well-known sculptor and was a poet and writer. He is shown wearing the red ribbon of the Legion of Honor.

"Courbet's 'River Scene and Bather' is a colorful, beautifully composed work. The 'Man Bathing Child' of Daumier is a powerful canvas by this artist who only so recently has come to his own. Puvis de Chavannes is shown in two large studies for murals—one called 'War' and the other 'Peace.'

There are two typical pastels of Degas, one the 'Ballerina and Lady with Fan' and the other 'A Coryphee Resting.' Of the numerous Corots in the Johnson collection only two have been loaned to the Museum, 'A Woman with Child on the Seashore' and a study of a 'Nude Girl' and finally the impressive list of French painters ends with the large canvas of Manet, 'The Alabama and Kearsarge.' The two ships are shown in the midst of their struggle, during which the Confederate ship Alabama was sunk by the United States vessel Kearsarge.

"The only picture of the English School to go from the Johnson collection to the Museum is the 'Portrait of Mrs. Butler' by William Hogarth. Mrs. Butler is supposed to have been the landlady of Oliver Goldsmith.

"In addition to the paintings which have been described above several pieces of sculpture have been loaned for the Museum opening. Among others, the public will see a 'Pieta' by Benedetto da Majano, a reliquary bust by Lorenzo di Pietro of Siena, the 'Portrait of a Boy' by Houdon and two small works by Auguste Rodin, 'Despair' and 'Awakening.'

"While all these works have been loaned to the Pennsylvania Museum,

there still remain at the Johnson House the greater bulk of pictures collected by Mr. Johnson. There has recently been hung an important collection of Spanish pictures. Three Goyas, three El Grecos, two pictures by Ribera and some interesting Catalonian panels of the late XVth century. These pictures have never been shown publicly owing to lack of space. In addition to this there will be found on exhibition at 510 South Broad Street a small but choice collection of French Primitives illustrating the work of such masters as Francois Clouet, Maitre de Moulins and Corneille de Lyons."

RECENT PARIS AUCTION SALES

PARIS.—On February 23 at the Hotel Drouat a soup tureen in Marseilles faience, from Veuve Perrin's factory, with floral decoration, went for 6,850fr., although 15,000fr. was demanded. Two plates in Aprey faience reached 2,908fr., and a dish in Lorraine faience, 2,800fr.

At a sale of modern pictures on February 28, the highest price was attained by a large gouache by Roualt, representing a man and a woman, an ultra-realistic painting with the title "L'Araignée et son Ami," which brought 15,200 fr. A woman's bust portrait by Dufresne reached 5,800 fr. and a good little painting by Bonvin, "La Religieuse Comptable," brought only 3,900 fr.

On February 24 at a sale of faience, porcelain and cabinet objects, the highest price, 4,500 francs, was reached by a teapot, cream jug and bowl in ancient soft Tournai porcelain. Two large cylindrical ornamental flower pots in soft Vincennes ware brought 3,000 fr., and a small round box in black tortoiseshell, lined with gold and with a portrait on the cover of Louis XVI. in enamel by Petitot, 4,100 fr.

At a sale directed by Me. Hemard and M. Andrieux, an album of forty Persian miniatures with calligraphy text in the binding coming from an Ispahan workshop, attained 20,150 fr., and a book of hours, printed in Paris in 1505 by Hardouyn, 7,000 fr.

On February 24 at the Hotel Drouat some high prices were obtained, among them that of 39,100 fr. for a set of three 17th century Aubusson tapestries with Roman wars as subjects, and that of 21,200 fr. for an 18th century Aubusson tapestry, having as subject an emperor on horseback preceded by a herald. A Persian carpet, measuring nearly 6 metres by 5 metres, brought 18,000 fr. a chest of drawers in marquetry of violet wood, of Louis XV's time, 7,100 fr., and a regulator clock, of the Empire epoch, 7,600 fr.

"Milkwoman" and "The Cup of Coffee," attained 10,300 fr. at a sale directed by me. Bivort, assisted by M. Pape, and a picture by Roybet, "L'Homme au Gant," brought 14,500 fr.

At an auction at the same galleries on February 26, there were interesting items; notably the price of 38,000 francs was paid for an XVIIIth century lace flounce, point d'Argentan, at the sale conducted by Me. Lair-Dubreuil and M. Lefebvre, with assorted lace; and an 18th-century rose flounce, point de Venise, which brought 7,300 francs.

At the sale directed by Me. Henri Baudoin and M. Tilorier, a piece of Beauvais tapestry representing a seaport and dating from the beginning of the 18th century, brought 72,200 fr. Various tapestries from Flanders and from Aubusson were sold at prices ranging from 12,000 francs to 21,000 francs. A silver jug with bowl, of the 18th century, brought 23,700 francs.

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Interest in Friedlander Article Keen

(Continued from page 1)

lectors? Perhaps they have learned to look at pictures and to read between the lines of certificates. Perhaps they realize that art criticism is not an exact science, that certificates are opinions and that prices of pictures should be ruled to some extent by the greater or lesser consensus of these opinions, but above all by the quality and condition of the pictures themselves. Therefore do they put their trust in the increasing numbers of scholarly dealers? Such merchants will not sell a picture before they have satisfied themselves about its merits and carefully sifted all the evidence produced by the specialized critics and will refuse to produce a certificate unless they feel justified to countersign it themselves. Also perhaps instead of an 'increasing ring between dealers and experts' there is really an increasing scholarly intercourse between the buyers, the principal New York dealers, some of the highly efficient museum curators who advise local collectors and such men as the Harvard Art School trains, men of refined taste and supreme general knowledge to whom dealers and collectors go with confidence and ask, not the old question 'is this picture by such a master?' but 'is it worthy of a great master?'

"Whatever the reason, and it probably is a mixture of all these, in spite of the frequent quarrels about attribution and the too sensational but comparatively rare controversies about genuineness, the percentage of worthy pictures and works of art is ever on the increase. We can hold that the day is near that, if they came into the market, such world masterpieces as the Rucellai 'Madonna', the portrait of Elizabeth Bas and the Louvre 'Concert Champetre' would be hung as the pride of the greatest galleries, even if it were then proved that the names of Duccio, Rembrandt and Giorgione were nothing but courtesy titles and that their real family names were 'unknown contemporary of Cimabue, Bol, and Sebastian del Piombo.'

"On that day, all critics will steel themselves against their optimism and their thirst for new discoveries; they will curb their minds to consider quality and condition before documentary interest; they will insist upon writing, not diplomas, but critical studies; they will state whether their opinion is an hypothesis or a deduction, above all they will take the pledge never to pass a judgment from a photograph or on any object outside of their special field. In other words they will direct the efficiency of their specialized efforts to the contribution of working material and no more to the delivery of oracles—and then will be the golden age! But I see every sign of its being on its way, and I am sorry that Dr. Friedlander, one of those who has done the most to maintain the high standard of art criticism, whose

opinion is always respected, even in the rare cases when it is discussed, should not give us more hopeful words."

* * *

Mr. Charles R. Henschel of M. Knoedler and Company, writes:

"Editor, THE ART NEWS,
"Dear Sir:

"You ask me for my opinion on Dr. Friedlander's article. I think he has handled the subject very ably. Either a collector must understand, from his own knowledge, what he is buying, or he must rely on some one else's judgment. Most collectors have only a superficial knowledge, as they have neither the time nor the opportunity to study paintings intelligently. I am now speaking of the average purchaser of paintings."

"These collectors know the subjects that appeal to them and have a fair idea of quality. The question is, on whom they ought to rely. On the dealer or the expert? (I do not mean the self-styled 'expert'). If the dealer is trustworthy, conscientious, and has real knowledge, I think that he is the more reliable of the two for the following reasons: Before a dealer purchases a picture and invests his money, he takes every possible precaution to make sure that the picture is not only authentic, but a fine example and in good condition. A business man investing his money is much more apt to be careful than a writer or expert who is asked to give an opinion. The latter, when shown the picture, may very often not be in the right mood to judge it, and will give a different attribution than he would have given if he had had more time and leisure to study it."

"Further, an expert frequently changes his mind. He will tell you that since studying his subject more thoroughly he has come to a different conclusion. Under such circumstances, what are so-called certificates worth?"

"A picture was sold last year with a certificate given by one of the best-known experts. The work was questioned by several dealers, and finally resulted in the expert saying that when he had written the certificate several years ago, he had not acquired the knowledge he had today, and that he had now revised his opinion! The purchaser had virtually paid for a certificate, and not for a picture, both of which were worthless."

"It is far better to buy fine pictures regardless of the attribution than poor original pictures by great masters. Artists are essentially temperamental and therefore even the best do poor work at times—either because the spirit does not move them or because they are compelled for monetary or other reasons to turn out such work."

"A fine XVth century Flemish picture by an unknown artist is sometimes much greater than a poor original or restored work by Memling or Van der Weyden. In other words, buy quality and not names. Collectors are learning more and more, and the time is shortly approaching when they will pay for works of art and not for works by artists."

* * *

Mr. Colin Agnew of Thomas Agnew and Sons, Inc., says:

"I believe that Dr. Friedlander has exaggerated the importance of certificates

French Loan Exhibition at Durand-Ruel's

A loan exhibition of pictures by French XIXth century masters will open at the Durand Ruel Galleries on Tuesday, March 20th. Several of the most famous American collections will be represented and the pictures shown will be of the finest quality. Canvases by Degas, Cezanne, Gauguin, Manet, Monet, Pissarro and Renoir will be included.

in picture dealings. Although many of our pictures are certified by the leading experts in their various fields I do not regard this as essential to their sale and I have even found that the certificate is often not only unnecessary, but may even be misleading. In England the use of certificates is almost unknown. The discussion of this question will be useful, if by it collectors may be induced to pay attention to pictures as works of art and to attach less importance to their attributions."

"After all, it is the dealer who must be responsible to the collector and it is far more important for him to be sure that his descriptions of pictures are correct than it is for the expert. It is true that the expert may have his reputation at stake, but the dealer has both his reputation and his investment to guard. There should be a sharp dividing line between experts and dealers so that collectors would know the standing of the men who write certificates. Although the dealer must be an expert, the expert should never be a dealer."

"Any certificate should be an honest statement of the expert's opinion of the condition of the picture as well as an attribution. Many certificates are written giving a picture to a definite master without stating that the work is greatly restored or over-painted."

* * *

Mr. George Durand-Ruel says:

"The business of the expert should be to further the understanding of paintings among collectors. Under the present system, when the expert writes only an attribution without any critical analysis too much importance is given to the matter of names. Very often the collector's eyes are closed to everything but the signature. I believe that all reputable dealers find the experts useful but not essential. Like men in any other field art dealers welcome expert aid but the conduct of the business and their responsibility to clients cannot be given over to the scientists."

"Universal knowledge is one of the rarest human accomplishments and there are few indeed among the experts in art who can claim it. For this reason it is essential that the expert stays in his own field and does not attempt more than he knows."

* * *

Mr. E. Silberman says:

"A collector must have an instinct for fine things and a quick appreciation of their quality. If to these he can add a knowledge of art history his equipment is complete. Few collectors, who are usually busy men of affairs can afford the time required by the modern study of art history, but the first two attributes are essential for successful collecting."

"It is an interesting commentary on American collecting that one-third of the Vermeers are in the collections of this country. This fact is proof of the great appreciation which exists here and I believe that this flair for quality is a more certain guide than are the certificates which the experts write. Unquestionably these have great value but they cannot replace the picture itself."

"The importance of the dealer is as widely recognized in the art world as is that of the expert and you will notice that in the service of great collections the name of the dealer from whom a picture is bought is quite as prominently mentioned as the name of the expert who certifies it."

* * *

Mr. Arthur U. Newton says:

"I have read the interviews in the current issue of THE ART NEWS with great interest but I do not believe that all phases of the question have yet been touched. Coming from England, it was a surprise to me to see how much stress was put on certificates in this country. I believe that this emphasis on expert opinion is due chiefly to the collector's desire to protect himself against possible loss. Attributions change and experts sometimes make mistakes, therefore it is necessary for the collector to have certificates from every expert in the field. If there are four experts he should have four certificates so that no future doubt will be cast on his picture."

IN LONDON, ENGLAND — IN MAY



An Exhibition of Art Treasures



held under the auspices of the British Antique Dealers Association, will be opened by The Right Hon. The Viscount Lee of Fareham, G.C.S.I., at the GRAFTON GALLERIES, LONDON, ENG., at 11 a.m. on April 30th. Exhibitors limited to British Antique Dealers.

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ANTIQUE GLASS TO BE SOLD AT LEPKE'S

BERLIN.—The collection of antique glass and jewelry formed by Baurat Schiller of Berlin is being shown for several months, before its ultimate dispersal at Lepke's in Berlin—in the museum of antiques in Berlin. This choice assembly of interesting and beautiful objects owes its existence to the luck and ability of a private collector who succeeded in bringing together a select number of objects which illustrate the development of antique glass and jewelry from the Egyptian time to the late Roman period. The importance of the collection is shown by the fact that the museum of antiques has devoted to it a special room, where it has been set up to great advantage.

Modern investigation has ascertained the fact that the art of glass making was invented by the Egyptians, and, indeed, remains of a glass foundry were found in Tell Amarna, on the place of King Amenophis' residence. The Schiller collection contains a remarkable example of the art of these early craftsmen, namely a dark blue bottle with short neck and lentil-shaped body, with a fine application of light, feather-like ornaments. The Phoenicians then accepted the Egyptian methods and the collection contains rich material for the study of their products in the line of glass making. From the close of the period of antiquity a black vase with red stripes is noteworthy, especially because of its beautiful iridescence. The highly prized products of mosaic glass from the time of Augustus, when glass making had reached its highest development, are represented in this exhibition by a number of exceptionally fine specimens, noteworthy because of their sparkling iridescence. The technique of glass making in the Hellenistic period adopted methods similar to those of the cameo cutters, this resulting in such wonderful examples as the Portland vase in the British museum. The Schiller collection contains several specimens of this kind, among which an ornamented plate stands out. Not until the art of blowing glass from a bubble was introduced at about 100 B.C., did the forms acquire greater variety. The products of the factories then founded throughout the Roman Empire are well represented in this collection. During the 1st and 2nd century B. C. Phoenician and Syrian workshops produced variously shaped objects, often imitating naturalistic forms. A small bottle copying in miniature the statue of the goddess of the city of Antioch, the work of a pupil of Lysippos, is a very interesting specimen. Among the objects of domestic use, a square bottle is remarkable for the precision of its execution. Greek vases and clay figures are also included in the collection in notable examples.

The collection of ancient jewelry contains a number of extremely valuable and interesting gold objects. The oldest specimen is an earring dating from the XVIIIth or XIXth dynasty. It is of plain gold and has, save for its remote age, nothing peculiar to attract one, while the objects of Etruscan origin, dating from about the VIIth-VIIIth century B. C., are adorned with a fine gold granulation which gives the surface an exquisite animation. Earrings and pins, chains and bangles are included in the collection in historically interesting and beautiful examples. In

the IIIrd and IVth century it was the fashion to wear earrings in the shape of small cupid figures, several of this kind being among the exhibits. Later on semi-precious stones, especially garnets, were much in vogue. A large and particularly interesting piece—a pair of earrings with pendants—which dates from the 1st century B. C., is included in the exhibition. Of particular importance is a large golden buckle adorned with Alexander's portrait. A golden necklace, consisting of several chains to which medallions of Roman emperors are fastened, deserves particular attention. The biggest pieces, both in size and importance, are two tiaras of Syrian origin (VIIIth-VIIIth century B. C.) made of several rectangular gold panels put together in a polygonal arrangement. The goddess of fertility, Istar, is stamped in biformity on the panels with the holy goat of the Syrians. The other specimen is adorned with a representation of the holy tree and two goddesses. These crowns were found in a tomb and it is presumed that they were worn by priests.—F. T.

RARE ITEMS FEATURE SOTHEBY BOOK SALES

LONDON.—Two important book sales will be held at Sotheby's during the month of April.

The first, which consists of a selected portion of the library formed by the late Clement King Shorter, Esq., will take place on April 2, 3 and 4 and includes literary, historical and geographical manuscripts, valuable printed books and autograph letters. Among the important early works is a fine copy of Ptolemy's *Cosmographia*, Bologna 1477 ("1462"), while other items of interest include the autograph manuscript of *Alice's Adventures Underground*, by C. L. Dodgson, the property of "Alice" (Mrs. A. P. Hargreaves) together with her collection of presentation copies, an autograph manuscript of Rousseau's *Nouvelle Heloise* and two exceptionally fine Burns letters.

The second sale which will occur on April 23rd and 24th consists of rare Americana with some important English books and manuscripts largely from the library of Henry Percy, IXth Earl of Northumberland, sold by order of his descendant, the Right Honorable Lord Leconfield.

This remarkable collection represents an untouched accumulation of a character now almost unique in private hands. Inherited by the present owner from the Percy Earls of Northumberland and from their descendants and successors in the Petworth estates, the Earls of Egremont, the majority of the books and manuscripts are associated with Henry, ninth Earl of Northumberland, whose fine book-stamp appears on twenty volumes and with his son Algernon, tenth Earl and Lord High Admiral.

It was to one of the ancestors of the present Earl of Northumberland that the colonist William Strachey, in search of further support for Virginian interests dedicated what appears to be the earliest of the three extant manuscripts of his "Historie of Travel into Virginia Britannia." This elaborate treatise, probably the best of all early accounts of the colony, was never printed until modern times. The Northumberland manuscript, the only one in private hands, is now offered for sale together with a very fine copy of the same author's Virginian "Laws," printed in 1612.

Other printed works (all of great rarity) are, as regards Virginia, Rich's "Newes from Virginia," 1610; Captain John Smith's "True Relation," 1608; and the anonymous "True Declarations," 1610; as regards New England, Brereton's "Briefe and True Relation," 1602, the first English publication relating to New England; Rosier's "True Relation" of Captain Weymouth's voyage, 1605;

and Wood's "New England's Prospect," 1634, the first detailed account of Massachusetts.

In 1606 the Earl of Northumberland fell under suspicion politically and was confined for a period of years in the Tower. It is to this period that the library owes a series of manuscripts on the art of alchemy.

His brother George Percy, Deputy Governor of Virginia, was deeply involved, as an opponent of Captain Smith, in the struggles and rivalries of the early colonists and in later years composed as an apologia a narrative of events, as he saw them, during his sojourn in America. This important document was not published, and appears to have survived only in the manuscript dedicated to the author's nephew, Algernon, Lord Percy, afterwards Xth Earl of Northumberland, which appears in this sale.

The collection also includes a number of exceptional manuscript maps among which is that of Sir Humphrey Gilbert's chart of North America and the Arctic regions, bearing the signature of the great explorer and the cabalistical symbol affected by Dr. John Dee, by whom it was doubtless drawn up. There is also a fine map of Guiana.

Earlier manuscripts include a XVth century pilgrimage of the soul, probably the finest manuscript in vernacular English to be offered by auction in many years and a Sarum Horae of the same date, in immaculate state and bearing the "Wizard Earl's" book-stamp.

Among the few XVIIIth century lots are Sir James Murray's original report, as Governor of Quebec, to Lord Egremont, Secretary of State, on the affairs of Canada in 1762, and the set of four superb water color drawings of the action between H. M. S. *Reindeer* and the U. S. Sloop *Wasp* in June, 1814.

450 GUINEAS FOR "LONDON CRIES"

LONDON.—At the sale of the remaining contents of Woodside, Frant, Sussex, on February 13, Messrs. Knight, Frank and Rutley obtained 450 guineas for a complete set (thirteen) of "London Cries," after F. Wheatley; 195 guineas for an Adam mahogany side-table; 145 guineas for a Queen Anne chest of black lacquer and 100 guineas for a set of six and one elbow Hepplewhite mahogany chairs.

The last auction of jewels and silver at Hurcomb's, Calder House, Piccadilly, produced an aggregate of £6,000. Of the silver a George II, 1731, bowl, by Paul Lamerie, 8½ ounces, made 260s. an ounce (Smythe); three Queen Anne muffineers, 16 ounces, 105s. per ounce (S. H. Harris); and a William III tazza, 1699, 9¼ ounces, 127s. per ounce (Victor).

A collection of old and modern pictures and drawings brought £2,600, and old English silver and other articles £1,630 to Messrs. Robinson and Fisher, and Harding, at recent auctions in Willis' Rooms, King Street, St. James' Square. A water color drawing by J. M. W. Turner, "A Wreck off the Coast," fetched 200 guineas; a water color drawing of a rustic cottage and figure by Birket Foster, 82 guineas, and two panels, "Youth and Old Age," by F. Van Mieris, signed and dated 1676 and 1677, 88 guineas.

The chief items of interest in Sotheby's sale on February 8 were among the property of the Rev. B. W. Bradford, of Broughton Rectory, Banbury, which contained a small collection of drawings, in water color, by Thomas Rowlandson, mostly of Oxford scenes. They were nearly all purchased by Messrs. Ellis and Smith. "A Fair at Banbury," signed, and dated 1806, 11½ inches by 17½ inches, fetched £98; the Sheldonian Theatre and Printing House, with a copy of the engraving—£70; Magdalen College—£68; and All Souls—£66. The total for the day's sale amounted to £1,325.

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WINANT BUYS

JEFFERSON PORTRAIT

CONCORD.—The famous "Edgehill" portrait of Thomas Jefferson by Gilbert Stuart, the disposition of which has puzzled American Art Collectors since it was brought to this country from Scotland many months ago, has been hanging in the home of John G. Winant, former Governor of New Hampshire, in this city.

Mr. Winant said recently that his agents bought the portrait from Francis Barton for his private collection but that he had consented to lend it to the New Hampshire Historical Society which will place it on exhibition next month. Mr. Burton, former Governor of the Philippines, now resides in Scotland.

Art collectors lost track of the portrait, considered one of Stuart's best works, soon after it was shown at the Babcock Galleries in New York. It is a panel of 27 by 22 inches, showing the bust half turned to the left, and was painted from life in 1805.

SPRINGFIELD SHOW

OPENS MAY 1

The Artist Members Show of the Springfield Art Association of Springfield, Illinois, will open with a private view on May 1st. Artists from every section of the United States belong to this small but very active middle-west association. Many of the better known American painters will be among the exhibitors.

Springfield is fortunate in having the largest art association and the most active one, with the exception of the city of Chicago, in the State of Illinois. Being located in the Capitol City, the home of Abraham Lincoln, it draws visitors from practically every State.

With the cooperation of the artist members this year, this show should be the largest event on the year's program. A selected list of artists are being invited to join the association and it is the hope of the association that in due time the artist members show will take its place with the largest art shows anywhere in the country.

WOODCUTS AT

METROPOLITAN

The Metropolitan Museum recently opened in its Print Galleries a special exhibition of woodcuts in chiaroscuro and color made between the end of the XVth century and the beginning of the XIXth century.

According to William M. Ivins, Jr., curator of prints at the museum, it is doubtful whether any other exhibition of similar material has been made in this country comparable to this for the number, quality and rarity of the items shown. It has been made possible through the cooperation and loans of W. G. Russell Allen, Paul J. Sachs, Felix M. Warburg and the Pierpont Morgan Library.

The earliest items in the exhibition are the edition of Sacrobosco's "Sphaera Mundi," printed in Venice in 1848, and the editions of Ketham's "Fasciculus Medicinalium," also printed in Venice in 1493, and the Passau Missal, printed in Augsburg in 1494. The last two were lent by the Morgan Library. The astronomical diagrams in the Sacrobosco have been called the earliest designs as distinct from letters to be printed in more than one color.

The exhibition contains many masterpieces of woodcuts. Among the German artists represented are Cranach, Burgkmair, Altdorfer, Baldung and Wachtlin. Examples of the rare work of Erasmus Loy and Tobias Stimmer also are included. The Italian work of the XVIth century includes fine and typical examples of the work of go da Carpi, Vincenzino, Antonio de Trento, Boldrini, the Master N. D. B., Antonio da Cremona, Andreani, Coriolano and a number of unsigned woodcuts by artists whose names can only be surmised.

The later XVIth and XVIIth century chiaroscuros include prints by Hendrik Goltzius, Christoffel Jegher and Ludwig Busnick. In the XVIIIth century group of prints are shown examples of the work of Nicolas and Vincent Le Sueur, Zanetti, Dietrich, Gubitz and the British artists, John Baptist Jackson, Elisha Kirkall, John Skippe and Pond and Knapp. There is also included a small exhibition of the application of the processes used by these men to such practical ends as wallpapers and hatboxes.

The museum is observing the centenary of the death of William Blake by an exhibition of sixteen drawings out of about 1,000 made by him to illustrate "Young's Night Thoughts." These have been lent by Mrs. William Emerson, daughter of the late William A. White, and are to be given later to the British Museum.

The Metropolitan also has announced a number of important recent acquisitions now on exhibition. Among them are a number of small objects of antiquity of high excellence. They include several small bronzes, one a rare statuette of a horseman. Another is an Etruscan mirror of the Vth to IVth century B. C., with an engraved design illustrating the story of Perseus and the Graiai.

There are also three terra-cotta statuettes, three excellent "millefiori" bowls, a piece of mosaic glass with a design of flowers, a "cameo" glass with the upper part of a young satyr, and a Roman cameo of sardonyx.

Bashford Dean, now a trustee of the museum, has presented to the institution a shirt of Polish chain mail of the late XVIth century. Several other gifts of armor are announced.

Through a gift by Edward C. Moore, Jr., the museum has been able to acquire four stucco panels of wall decorations from the ninth century city of Samarra, a short distance north of Bagdad, on the banks of the Tigris.

Among the other gifts are three paintings from Samuel H. Kress. One is a Madonna and Child painted in tempera attributed to Giudeccio Palmerucci, a little known follower of the Lorenzetti.

JONAS IN CHARGE

OF COGNACQ ART

PARIS.—Because of his thorough acquaintance with XVIIIth century art on which he is an authority, M. Edouard Jonas has been placed in charge of the vast collection left to the city of Paris by the late Ernest Cognacq, founder of the Samaritaine department stores. The collection is to be housed in part of the new Samaritaine building at 43 boulevard des Capucines.

M. Jonas was formerly an art adviser to the French Government and the Court of Appeal. He was a close friend of M. Cognacq and aided him in the amassing of his art collection, one of the finest in the world.

Instead of exhibiting the collection in great halls as do most museums, M. Jonas plans to give an intimately realistic tone to the exhibition by placing the various objects in small rooms, paneled in XVIIIth century woodwork. Thus they will be shown to a greater advantage in the environment they were originally designed to decorate. Visitors to the Cognacq Museum will feel as if they were visiting a mansion of two centuries ago rather than a bleak, formal museum.

Besides statuary, tapestries and other objects d'art, paintings by the finest artists of the period will be shown. These include works by Nattier, Watteau, Chardin, Greuze, Fragonard, Boucher, Perroneau and La Tour. The museum will be inaugurated early next fall according to the plans of M. Jonas.

MARCH BOOK SALES

AT ANDERSON'S

Two catalogs of forthcoming book sales at the Anderson Galleries have recently been received. The American historical and sporting library of the late Henry Clay Pierce of New York and St. Louis will be sold on March 20th and 21st, and the library of the late Charles H. Senff on March 28th and 29th. The Pierce library includes books on American exploration and adventure, early West Indian narrative, big game hunting in America and foreign lands, colored plate books, works on fishing, etc. Two of the most important items are the rare Hakluyt publications in a superb binding by Zaehnsdorf, and a unique copy of the first edition of Surtee's "Ask Mama" with a duplicate set of the plates and caption in Leech's hand. The Senff library includes many first editions and library sets of representative authors. Worthy of note are an extra illustrated copy of *Pilgrim's Progress*, a collected set of Burton's first editions, a first issue of *The Humorous* in original boards, and a large series of many interesting Cruikshank items; a superbly illustrated set of Guizot's *History of France*, a series of Leech's first editions and the "Edition Unique" of Thackeray's works, with an autograph letter inserted.

RECENT ENGLISH FURNITURE SALES

LONDON.—Decorative furniture, objects of art, and porcelain from various sources brought £2,850 at Christie's on February 19. A mahogany tripod-table of Chippendale design, with gallery round the top, 18 in. diameter, realized 105 guineas (F. Partridge); six Hepplewhite mahogany chairs and one armchair, the backs carved with drapery festoons—100 guineas (Reeves); ten Yorkshire oak oak chairs with arched backs and acorn pendants, XVIIIth century—95 guineas (Wilson); a small oblong panel of XVIIth-century Flemish tapestry, woven with the Adoration of the Magi, 41 in. by 81 in.—70 guineas (Arditti); and a panel of Charles II. embroidery, worked with courtiers, partly in stump work, animals, birds, and flowers in colored silks and silver thread, on satin, 12 in. by 18 in.—62 guineas (Kent Gallery).

At a sale of Scarborough by Mr. Walter Harland a Queen Anne bureau bookcase realized £42 10s.; it was bought 50 years ago by the late Mr. Friend, of Boroughbridge, at a barn sale at Martoncum-Grafton for 7s. 6d.

Old English furniture and works of art, including a few relics of Edward Gibbon, the historian, from the collections of the Earls of Sheffield, Fletching, Sussex, and now sold by order of a lady, the legatee under the will of the third and last Earl of Sheffield, totalled £3,141 at Sotheby's on February 19.

The highest price, £220, was paid by Messrs. Mallett for a very small Queen Anne walnut bureau bookcase of good quality and color, 27 in. wide by 75 in. high. The same buyers gave £80 for a Queen Anne walnut-wood kneehole writing table, 35 in. wide; and £95 for an old Chinese cabinet, interior and exterior decorated with flowers, figures, &c., in high relief, carved in jade and other stones, 37 in. wide. Four Hepplewhite elbow chairs, the backs carved with Prince of Wales feathers, fell at £130 to Messrs. Connell, who also paid £86 for a pair of Chippendale mahogany torchères; and £75 for a small Sheraton sideboard, with serpentine front, 4 ft. wide. A William and Mary carved wood and gilded mirror, 34 in. by 25 in., fell at £135 to Messrs. Cameron.

Edward Gibbon's old silver and tortoise-shell spectacles, in their original shagreen case, the silver plate engraved "E. Gibbon, Esq.," brought £11 (Sutton); a quarto scrapbook in embroidered binding, with a number of water-color drawings by Harriet Countess of Harewood, sold for £8 10s. (Dr. Borenus); and a "Gold Stick in Waiting," a tall stick of ebony, with large head finely chiselled with a design of strap-work, the top engraved with the Royal arms and monogram "G. R." in relief brought £65 (Davis).

Messrs. Foster's sale on February 16 at 54, Pall Mall, included a Chippendale mahogany bureau breakfast bookcase, 70 in. wide by 98 in. high, which fetched 195 guineas (Connell); a Chippendale mahogany chair with arms, 96 guineas; and another, 72 guineas (both bought by Messrs. Mallett).

Messrs. Puttick and Simpson sold on February 17 Old English furniture and works of art from various sources. The total amounted to £2,254. The chief pieces included a pair of borders of Flemish XVIIth century tapestry, woven with mythological subjects, and with fountains and vases of flowers, which fetched 180 guineas (Anderson); a panel of verdure tapestry woven with trees and rocks, with border, Flemish XVII century—140 guineas (Anderson); and a Queen Anne walnut bureau bookcase, en-

closed by mirror-panelled doors, and with fall front below—160 guineas (J. Jones).

In the course of a dispersal of antique and modern furniture at Phillip's (New Bond Street), a mahogany double pedestal writing table made 84 guineas; a mahogany and inlaid secretaire bookcase, 48 guineas; and a carved mahogany bergere settee, with cane panels and claw and ball feet, 37 guineas.

A total of £2,390 put together by Messrs. Harrods in their Trevor Square, Knightsbridge, rooms a few days ago, included 95 guineas for a set of dining chairs of the Queen Anne pattern, 37 guineas for a Bokhara rug, and 50 guineas for a Feragen carpet.

RECENT ENGLISH PAINTING SALES

LONDON.—Messrs. Puttick and Simpson's sale on February 15 of old and modern pictures, the property of the late Miss Johnston, of Bayfort, Torquay, and various sources, produced a total of £1,734. The chief items included:—J. Vernet, mountain landscape, with figures and a waterfall, 69 in., by 53 in., signed and dated, 1768—340 guineas (Rothschild); Jan Victor's, "The Fortune Teller," 35 in. by 42 in.—105 guineas (W. Sabin); and Jan Wyanant's, "Sportsmen and dogs returning home," 7 in. by 9 in.—85 guineas (Duits).

The picture sale at Christie's on February 17 was of modest pretensions, yet sufficed to show that the powerful landscapes by E. M. Wimperis are still popular, his "Rush Gatherers," 1887, bringing 150gs. (Storey). In the small collection belonging to L. W. Williamson B. W. Leader's picture of a North Wales stream on a sunny day fetched 150gs. (Mitchell) and Conrad Kiesel's "In the Studio," 1884, 100gs. (Storey). Known as "The Hudson River Portfolio," a se-

ries of views by J. Hill after W. G. Wall, realized 250gs. (Quaritch) at Puttick and Simpson's, and in the same rooms a Queen Anne bookcase, only 37 in wide, 160gs. (Jones).

At Willis's Rooms, King Street, St. James's Square, on February 20, Messrs. Robinson, Fisher and Harding were given 125 guineas for a three-quarter length portrait of a gentleman by G. Netscher (Pawsey and Payne); 95 guineas for a portrait of a lady, by F. Bol (Stenman); and 78 guineas for a painting, on a panel, of cattle in Canterbury meadows, by T. Sydney Cooper, 1862 (Sampson).

£1160 FOR TWELVE CHAIRS

LONDON.—To those who were at school in the Victorian era the name of Vere Foster is associated with a series of drawing and copy books full of gentle strokes of art. He was the third son of Sir Augustus Foster, and the name re-occurred at Sotheby's yesterday, as Sir Vere Foster, the present baronet, had sent for sale from Louth massive side table, dignified by the title "Irish Chippendale," ornamented with a boldly carved lion's mask and floral frieze. This brought £120 (Mallett), and later, in the sale of the various properties, six Chippendale chairs of the stout cabriole and claw pattern fetched £420 (Bowes-Lyon).

On the view days much interest was shown in a set of twelve Hepplewhite mahogany chairs with shield backs, designed under the influence of the brothers Adam, and formerly in the possession of the owner's father, the third Marquis of Sligo. The final bid for this fine set (ten single and two arm chairs) was £1,160 (Tims).

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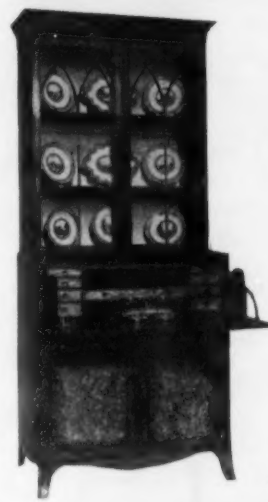
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THE AUCTION SEASON

It is no more than a statement of the obvious to remark that the present auction season has scarcely been a brilliant one. The comparative slump has no easily discernible economic basis and may perhaps best be dismissed philosophically as the inevitable succession of a lean year upon years of plenty. Individual sales of paintings to anonymous purchasers have amounted to astounding totals, but however brilliant private sales' records may be, it is the great dispersals of large collections which furnish the dramatic moments of the New York art season. These sales, which later become historic landmarks, are the competitive battle ground of dealer and connoisseur alike, and without their periodic excitement the art season has a tendency to appear flat, stale and unprofitable.

The Senff sale during the last week in March and the Elbert Gary sale in April should furnish the necessary crescendo of excitement to the spring art season after a long winter lull. Both collections, insofar as we can judge, contain works of a quality which appear infrequently upon the New York auction market. The works in the Senff collection, especially, cloistered jealously during their owner's life, should make for a brilliant and exciting sale. While the Gary collection is less varied and perhaps less important insofar as the paintings are concerned, the remarkable specimens of French furniture, Chinese porcelains and objects of art which it includes, should bring to the salesroom a throng of dealers and amateurs almost equal to that of the Leverhulme sale. In any case, both auctions should do much to avert any spring fever that may develop in the art trade.

It is probable that the Gary sale will be the last important dispersal of the New York auction season, but the Holford sale at Christie's in May will immediately provide a new focus of interest for the greatest dealers and connoisseurs

of America. London itself is already admitting that the greater part of the Holford treasures will find their way to America and it is certain that the sale will take a classic rank in auction annals. Mr. Carter in his article on the sale in the present issue mentions the astounding bidding which is likely to occur over the superb Van Dyck, the four noble Rembrandts and the magnificent Cuyp. That much of this astounding bidding will have its source in New York is to be anticipated.

If the winter auction season has been dull both here and in Europe, it is fully apparent that the next few months have much excitement in store. And if the season has suffered an unwonted slump, it will at least vindicate itself in a spectacular and worthy climax.

PARIS

By PAUL FIERENS

We have visited, during the last two weeks in February, some important retrospective exhibitions. At the same time that the Durand-Ruel and the Marcel Bernheim galleries are preparing showings of Camille Pissarro which promise to be particularly interesting (especially since they come on the heels of the Claude Monet exhibition) the Palais de Marbre (Mercier Brothers) is showing a fine collection of landscapes by Guillaumin and Albert Lebourg, two painters who have greatly benefited by impressionism and who have been the last of the followers of the heroic pleiade.

But, at the same time, chez George Petit, the retrospective exhibition of Charles Milcendeau has brought brilliant homage to this pupil of Gustave Moreau, who along with Matisse, Rouault, Marquet, Desvallières, etc., so strongly contributed to the reaction against artificial light.

Milcendeau (1872-1919) was a painter of the Vendee, of Corsica, Spain, and of rugged countries and their rough inhabitants. Even the least important of these sketches shows a remarkable directness together with an ability to create emotion through the accent on truth. There was an unusual number of big pictures, among them the "Corsican Interior," with its generous coloring and its majestic chiaroscuro assuring the balance of a composition where we counted as much as eighteen figures by every scale. Charles Milcendeau's fine art was at the service of an inspiration which took its strength from life's source.

At the Museum of Decorative Arts, the work of the sculptor, Mateo Hernandez, is shown in an imposing manner, in artistic surroundings created by Ruhlmann. This sculptor is a master of the "direct style." The harder the material, says Monsieur René Jean, the happier he is. He works on porphyry, and granite, like a disciple of the Egyptians. As a sketcher, he finds inspiration chiefly in the works of art of the caves. Mateo Hernandez is a great animal portrayer, but he likewise shows excellent style in his busts.

There is also, at the Museum of Decorative Arts, an exhibition of marble and of illustrated books. In the realm of books, where, with the aid of specialists such as Herman-Paul, Galanis, Laboureur, so many beautiful works have been created, let us point out three novelties due to the initiative of Monsieur Ambroise Vollard: Balzac's *Unknown Chef d'oeuvre* with engravings by Picasso, Gogol's *Dead Souls* with water-colors by Chagall, and Monsieur Vollard's *Ubu in the Colonies*, illustrated by Rouault.

The following theme was proposed to the exhibitors at the Salon of Decorative Art: "A Lady's Office and her Chair." What seemed the most difficult to create was perhaps the chair! Monsieur Guillemard and Monsieur Sognot made excellent ones, especially in metal. Various offices seemed rather pretentiously graceful. Those constructed most simply were the work of Djo-Bourgeois, Sognot, Pontabry and Kohlmann.

Among the new galleries of modern painting, that of Monsieur De Frenne, rue de Seine, is worthy of regular visits.



"THE QUEEN OF CYPRUS"

By TITIAN

This fine Titian, purchased from the Holford Collection, has just been brought to America. It has been lent by Mr. Ringling to the current exhibition at the Reinhardt Galleries.

One can see there Vlaminck's painting of the primitive period, aquarelles by Paul Charlemagne, who is an artist of the future and who made his first appearance under the influence of Dunoyer de Segonzac. Monsieur De Frenne is preparing an exhibition of nudes by the greatest contemporary masters. There are also canvases by Verdegheem, a young Belgian of whom we shall perhaps have occasion to speak again.

Where is the contemporary Italian painting leading? If we were to judge by official indications, we should doubtless believe that it was going to its downfall. . . . But that would be too hasty a judgment. There has been the futurist essay, which was a necessary start, but which, we must admit, ended in failure. Today, neo-academicism brings to Italian art another danger. We know of little Pompeo Batoni in painting who were transformed willingly into little Winckelmanns in aesthetic art. There are, however, Italian artists who keep all their sangfroid and freedom of conduct. Most of them live in Paris. Just as France welcomed Modigliani who had not received his just due in his own country, so today we are honoring Giorgio de Chirico, in whom all are pleased to recognize the most conspicuous individuality of contemporary Italian painting, as well as the most unusual figure of a *novocento* which escapes the classifications of schools *a priori*.

We are not going to characterize here the art of Chirico since a review of his exhibition at the Valentine galleries was published in THE ART NEWS of January 28. But we shall say that in the works presented in February at the Gallery of Modern Efforts (Léonce Rosenberg) we found the sentiment of mystery which made his painting so moving ten or fifteen years ago, with the addition of a sense of grandeur and of monumentality which causes them to make a singularly powerful impression.

Thus, while Giorgio de Chirico was exhibiting by himself at the most exclusive gallery in Paris, a dozen or so of his compatriots were assembled at the Salon de l'Escalier. This Salon, which is renewed every month, is organized on the various landings of the stairway leading to the Comédie des Champs-Élysées. In February we found there Gino Severini, who shows himself as an intelligent church decorator; Nino Ronchi, who has lived in the United States and whose respect

for order and lyricism of architecture was taught by the vision of skyscrapers; Mario Tozzi, who disengages himself from neo-classicism by restoring his role in emotionalism; and Sergio Brignioni, whose canvases are of a slightly confusing richness, but who seemed to us to be the most gifted of all. Italy will do well not to neglect her "Parisian Italians," and not to deny a Giorgio de Chirico, if she pretends to prove that her art of the twentieth century is not entirely crushed under the souvenirs of a glorious past.

At the Marcel Bernheim Gallery we saw ranged in two crowded groups the most remarkable contemporary water-color painters; not those who specialize in a genre which often leads many people to become confused between skill and real talent, but those who are, above all, great painters like Vlaminck, Friesz, Raoul Dufy, or poets like Max Jacob.

Chez Jean Charpentier, Monsieur J-G Goulinat, who has written an excellent work on the *Technique of Painting*, and who was often commissioned to restore old paintings at the National Museums, has had a very successful exhibition. Science does not of necessity stifle inspiration since Monsieur J-G Goulinat, in his broad "landscapes of France" appears not only as a technician of the first rank, but as a sensitive artist whose expression is not lacking in style. In another room of the Charpentier Gallery, Madame Berthe Martinie had collected a hundred or so aquarelles and sepias inspired principally by the changing and picturesque spectacle of the Horse Fairs. The artist has a sense of movement, and translates the vivacity of the attitudes with an infallible instinct and a perfect ease and naturalness. She loves the beautiful horses, just as Géricault loved them.

We took great pleasure in looking, chez Jacques Bernheim, at twenty canvases by Madame Valentine Prax, an artist whose originality and independence we esteem highly. Her color is often majestic and her compositions—even though the forms of her people may seem arbitrary—never lack balance. A typographical error made us say that the "Sunday" painters were found chez Monsieur Jacques Bernheim; we meant to say the painters of

tomorrow, (les peintres de demain) as Monsieur Bernheim himself says. But Valentine Prax is an excellent painter of today.

* * *

Several years ago there was organized in Paris, at the Museum of Decorative Arts, an exhibition of the "Settings of the Life during the Second Empire." Nothing more was needed to call to mind the fashion, not exactly that of crinolines, but of a charming and touching bad taste, budding in the Louis-Philippe style—so dear to the vanguard painters! Let us not try to explain these contradictions, but let us congratulate ourselves on this eclecticism which goes from one extreme to the other. There is announcement for this summer of an exhibition of the Second Empire which will be organized by Monsieur Ed. Sarradin at the chateau of Compiègne, an ideal setting, since Napoleon and his court made of Compiègne their Versailles.

On the other hand, Monsieur Armand Dayot, General Manager of the Beaux-Arts, is thinking of preparing a retrospective exhibition of Winterhalter.

* * *

There is a rumor that for the occasion of Houdon's centenary an important exhibition of the great sculptor's works and documents relative to his life will take place in June at the Bunelot Galleries.

BERLIN

By FLORA TURKEL

Is it mere chance that French artists have been leading in the impressionistic movement? Is it merely by accident that this light and sublime manner of painting, the gracious and ingratiating quality of this style was inaugurated and brought to perfection in France? Somehow, it appears, this is connected with the peculiar quality of the nation as a whole, with its charm and frolicsome nature, with the spiritual and material circumstances of its surroundings. It is therefore not to be wondered at that Germany has gained a priority in the so-called expressionistic movements which, through its primarily imaginative tendencies, seems to be more appropriate to the searching spirit of her artists. There is a longing among them to turn to the inner beauties of life, to mysticism and symbolism, and this endeavor has brought forth works of great and lasting significance. That this is a truly national art and one that is worthy to be known the world over, has been confirmed by a show of water colors arranged by the Neumann-Nierendorf Gallery, which has succeeded in bringing together characteristic examples of the modernistic school.

The works here displayed have a trait in common, even if they appear ever so different at first glance; the depth of emotional feeling, and the passion with which the mental vision, the idea, is expressed. In execution, however, these works are entirely personal and varied. The ponderous earnestness of Karl Hofer, who gives weight to the telling truth of his contours, the burning intensity of Nolde's color visions, the angular, somehow naive grace of Otto Müller's figures—they all sing a new and enticing song. Anyone who has been submerged in the dreamland and of Paul Klee's reveries, in the depth of his visionary imagination, in the playful, yet earnest delineation of his world of fancy will feel deeply enriched. Then there is Christian Rholfs, the veteran artist, who paints with unbroken energy his vigorously rioting color phantoms. The delicately built compositions of Lionel Feininger have an appeal of their own; Kandinsky's abstract color language which eliminates with admirable consistency any concrete subject matter, is very personal indeed. And even in Dix's works—the merciless and cruel mirror of the aberrations of the era—there is a bleeding heart at the bottom. All these works, unpretentious, spontaneous, and experimental as they are, distinctly reveal the forte of German art, which undoubtedly lies in the spiritual transmutation of substance and theme, of form and color.

* * *

Fernand Leger is shown at Flechtheims in one hundred oils, water colors, and gouaches! In the preface to the cata-

(Continued on page 15)



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EXHIBITIONS IN NEW YORK

ROBERT LAURENT Valentine Galleries

A second exhibition of Robert Laurent's sculpture is now on view at the Valentine Galleries. In the first exhibition, which took place over a year ago, there was already apparent a search for greater solidity of form and depth of expression. The present showing, which wisely includes some of the more purely decorative work, reveals in at least three or four of the more important pieces a further maturing of purpose and technique. If there is no relief carving equal to the "Pieta" of the last exhibition, there are several sculptures in the round which surpass anything shown previously. One of these is the "Woman Drying Her Hair," in alabaster, the translucent subtleties of which have long appealed to Laurent. It is a composition in circular rhythms, dictated by the arc of the uplifted arm which spreads out the heavy masses of hair. There is sensitive modelling in this figure, especially in the smooth, translucent planes of the slightly bent back and the compactness and energy of the body. Another large alabaster figure is unfortunate in its pose, the complication of which gives the work something the flavor of a tour de force.

A standing bronze figure entitled "Mimi" attracts attention not only because of its quality but because heretofore Laurent has done so little work in this medium. This standing figure, squarely planted upon both feet, has more of the classic feeling than usually appears in Laurent's work. The fine play of light, gliding over shoulders and breasts and accenting the firm modelling of the thighs proves that Laurent may be, when he chooses, as skillful in bronze as in wood or alabaster. A more familiar phase of the artist is seen in a large torso carved from beautifully grained wood, greatly simplified in detail, the light caressing joyously its broadly defined planes. The excellent craftsmanship displayed in the plant forms, animal carvings and relief panels in which Laurent has previously displayed his decorative talent scarcely needs comment.

CHINESE PAINTINGS Bourgeois Galleries

Nineteen Chinese paintings from the Sung, Yuan and Ming periods are now on exhibition at the Bourgeois Galleries. In the excellent catalog which Mr. Bourgeois has written, attention is called to the modernity of this ancient

art and its close relation to contemporary esthetics. Whether or no the parallel is exact or whether the growing appreciation of Chinese painting results from a wider experience in art, it is certain that these pictures seem less foreign than do the production of some of the more familiar schools. There appear to be no barriers to overcome before understanding is arrived at.

The paintings in the Bourgeois exhibition are of a deceptive simplicity, like the apparently easy solution to a complicated mathematical problem. In each a few lines, the most delicate washes, build structures of amazing solidity. We can only guess at the problems which the historian might seek to solve and we confess to an apathy about them, for the paintings themselves are very beautiful. The picture of a battle, either angry or amorous, between two langoustes, painted on paper by Fang Po, is one of the most amazing things in the exhibition. There is an intensity that is almost terrifying in the sharp drive of the attack, the sweep of lines down and across the paper, the sinister glare of the upper animal's eyes. Equally powerful, though in a gentler spirit, are the several landscapes in which mountains and trees, villages and men are made part of a great design.

KENNETH HAYES MILLER ARTHUR B. DAVIES Montross Gallery

Kenneth Hayes Miller and Arthur B. Davies make excellent exhibition mates. With sufficient spiritual kinship to create a harmonious ensemble, the variation of Miller's more robust canvases with the fragile poetry of Davies creates contrasts that are extremely effective. Though Miller shows only seven paintings, these are, with a single exception, all weightier and more representative than the Davies. The one superlative Davies, "Without Pause," is a work which is a most satisfying summary of the artist's especial talents. Seven nude figures against a background of green move with that peculiar grace and poetry which reflect the artist's inner grace. Color and form are equally delightful and within its limitations the painting is a full and rhythmic achievement. The five water colors by Davies are slight, but charming. His other paintings in oil cannot stand comparison with the one genuine achievement of the present show. The "Daphnes of the Ravine," with its many agitated figures, seems crowded and lacking in the typical Davies charm, while in "Summer" the paint is thin and the color scarcely ingratiating.

The most monumental of the works by Miller is the only canvas that consort poorly with the idyllic Davies mood, but that in no way detracts from its quality. The study of a large woman in a fur coat entitled "Caller Waiting," this work seems too, too solid flesh among the slim and classic nudes. But earthliness cannot damage the skill in design and spacing, the subtle re-echoings of color and the firm, powerful drawing that give fullness and authenticity to this canvas. Two paintings of bathers, slightly Renoiresque in their treatment of the landscape background, are also notable, especially in the modelling of the figures. Finely integrated design is found in almost all the canvases by Miller, but perhaps nowhere more powerfully than in a comparatively small canvas entitled "The Serpent" in which the nude figure on a hill top achieves a certain epic quality.

JOHN H. TWACHTMAN HEINZ WARNEKE TERESA CERUTTI-SIMMONS AND WILL SIMMONS Milch Galleries

Paintings and pastels by John Twachtman, sculpture by Heinz Warneke and etchings of ancient dancers by Teresa Cerutti-Simmons and wild life by Will Simmons make up the present varied fare at the Milch Galleries.

The gallery in which are hung the Twachtman landscapes is dominated by the large "Arques de Bataille" canvas. In this horizontal harmony of softest grays and greens the artist has achieved a spaciousness which is saved from emptiness by the oriental accent and fine design of the clump of reeds in the middle foreground.

The other canvases include a characteristic "Niagara," reproduced in THE ART NEWS of March 10th, and very similar to the version of the same subject in the present exhibition at the Macbeth Galleries, some nice pastels and the artist's last, unfinished opus.

The second one-man show of sculpture by Heinz Warneke shows him upon the road to an even greater compactness, a more highly sensitized feeling for media and a freer handling of planes. The present examples are rendered in wood, brick, bronze, brass, ebony, ivory, porcelain and stone. In each Mr. Warneke has lent himself to the spirit of his

media in an effort truly to interpret the message in the markings of the marble and the veinings of the wood. In the cedar-wood statue of a reclining deer and the teak-wood studies of French peasant women he has been particularly successful in realizing the potentialities of his material. The severely simplified animals include some fine stone cats, an ape and a charming ebony colt, while the too few examples of high glaze yellow porcelain remain among Mr. Warneke's most individual and delightful works.

The etched dancers of Teresa Cerutti-Simmons are less well drawn than are some of Will Simmons' "wild-lives." Among the latter are several studies of monkeys which are not only admirable interpretations of Simian psychology but excellent decorations as well.

PAINTINGS BY NINETEENTH CENTURY FRENCH MASTERS

Marie Sterner Galleries

At the Marie Sterner Galleries there are now to be seen a group of French XIXth century paintings in addition to the works by Goya, Greco and Zurburan already on view. Of the current group, a Degas pastel and a powerful Courbet marine are the finest. The Degas ballet dancers is particularly vigorous and simple in its statement. The fan-like arcs of the skirts create a central rhythm that is played against and contrasted with the downward swaying bodies, the arabesque like curves of the arms, the swing of the legs. The gauzy pinks of the ballet costumes set the keynote of a

(Continued on page 12)

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EXHIBITIONS IN NEW YORK

(Continued from page 11)

color harmony which, especially in the background, is handled with amazing vivacity of effect. The Courbet marine reveals the master in characteristic austerity. The rocks which dominate the composition are painted with gold sureties of mass, purplish gray near the sapphire of the sea, moss green of velvety texture against the beach. In the foreground a few small boats balance the composition by their well spaced diagonals.

Two Sisleys, also recent acquisitions, offer sharp contrasts in treatment and theme. The one, a painting of a church in Moret, is outwardly preoccupied with its architectural theme, but subtly suggests an emotional content. The other, a snow scene, is notable for skillful variations of tone. A triangular yard in the foreground is the focal point of a composition which swerves out along the snowy road to a cold blue horizon. An interesting Pissarro uses the passage of a train between lush green hills as a dynamic line in a quiet composition. Also on view is an early Monet, not especially distinguished in design, but forecasting in the treatment of snow in the foreground, the artist's later mastery of delicate color vibrations.

A portrait of a woman by Couture does not seem as out of place among her more experimental neighbors as one might fear. It is unusually broad in treatment, and the handling of flesh tones and textures is exquisite.

MARJORIE PHILLIPS

Kraushaar Galleries

Recent paintings by Marjorie Phillips are now on view at the Kraushaar Galleries. Mrs. Phillips employs a low-keyed palette of soft, dull greens in keeping with the quietly lyric quality of her landscapes. On rare occasions the lush foliage is cleft by a red roof or accented by the bright blots of a poppy border, but in general the artist holds to an uncontrasted color scheme.

"The Picnic" is the most successful of the landscapes with figures, the people seeming less like accidental after thoughts to the original conception, while for those who fancy uninhabited hills and vales there is "Wilmore Dam" and "A Distant View of Ebersburg" and several others in a pleasantly soporific vein.

ALEXANDER BROOK Daniel Gallery

Work by Alexander Brook is again on exhibition at the Daniel Gallery.

The majority of the still-lives show a not altogether successful struggle for organization. This is more apparent in the larger, more pretentious pieces than in the less detailed and more satisfying small "Grapes and Pears." In the two "Autumnal Bouquets" an almost Victorian arrangement of flowers in a pair of painfully ugly urns is given harshly modernistic coloration.

The large "Man with Hammer," although admirable in color and composition cannot, for characterization, compare to the highly sensitive "Sandy." This study of the artist's sad-eyed small son is a far cry from the Lydia Emmet and Raymond Woog school of child-portraiture. Thoroughly modern in technique, it is, by the dignity and melancholy of the characterization, at the same time related to the occasional fine child-portrait which greets us on the walls of Dutch and Spanish galleries.

JAMES SCOTT THOMAS DELBRIDGE Babcock Galleries

The majority of Mr. Scott's twenty landscapes are effective interpretations of mood, done in bold flat brush strokes that concentrate upon mass. Although essentially realistic, Mr. Scott's feeling for design usually guides him to tactful omissions. "At Savigny" with its well co-ordinated pattern of bare tree trunks, low fence and high, triangular roofs, is an effective example of his methods at their best. Most skillful in their rendition of delicate atmospheric effects are the "Morning Light in the Loire Valley" and "Winter Night by the Hudson." In the former, shadowy poplars and a sleepy French town are dimly seen through the turquoise blue veil of early morning. In the latter, light and dark blues make a winter symphony of a familiar, but always popular type.

In another room at the Babcock Galleries, Thomas Delbridge, evidently a member of the Provincetown coterie, shows a small group of water colors, uneven in their quality, but showing some promise. Most effective in design is "Provincetown Street" in which the curve of a road that leads to the sea and the bright triangles of the roofs are made into a nicely co-ordinated pattern. Sometimes Mr. Delbridge seems to forget the peculiar properties of water color and becomes hard and linear as in "Negro Cabin" and "Provincetown Garden." But in such charming bits of pure color as "Rain" and "Corn Fields" where tone melts into tone, he more than justifies his lapses.

WILLIAM BAXTER CLOSSON

PORTRAITS OF WOMEN Grand Central Galleries

The memorial exhibition of works by William Baxter Closson consists of large and small oil canvases and a group of opaque water color landscapes. The water colors are in no way remarkable nor are the large, high-keyed canvases of mermaids and mythological ladies. To judge from the thirty-eight opi of the present exhibition the artist's reputation would seem to rest upon his quantitatively less pretentious works. Here, with a palette which strongly suggests pastel, Mr. Closson has achieved some charmingly individual effects and in such pieces as "By the Summer Sea" and "Preparing for the Pageant" is to be found a spontaneity and coloristic vivacity entirely lacking in the larger works. Of them "In the Wings of the Outdoor Stage" with its brightly dominated figures and dark background, is perhaps the most striking. The chalky whites, lavenders and yellows are peculiarly like pastel and the pleasingly impromptu poses leads one to regret that Mr. Closson should have dedicated both time and verse to the larger, less intriguing type of mermaid and nymph.

An exhibition of Distinguished Portraits of Women, held for the benefit of the Spence Baby Hospital, is under the auspices of the Spence Alumnae Society. As is to be expected in an exhibition of portraits of one hundred and twenty-two fashionable females, the ladies are on the whole more distinguished than the paint.

The English XIXth century portraitists we have always with us. In a room dedicated to them and a few of their French and American contemporaries a Benjamin West matron stands out for welcome incision of outline and a Hoppner *jeune fille* for its uncloying rendition of youthful charm.

Among the later men Sargent upholds the Velasquez standard of texture rendition and imparts to his silks and satins a sparkle which seldom penetrates to the sitters. The Sorines, Schattens and Nodis do their stuff and George Bellows, in his portrait of Katherine Rosen, contributes a canvas of genuine distinction.

OSCAR BLUEMNER Intimate Gallery

The present exhibition in Room 303 reveals an artist who, like Joshua, has succeeded in making the sun stand still. The twenty-two water colors and six oil canvases of Oscar Bluemner present our solar and lunar luminaries in what the catalog states to be various states of "fact and fancy — strains and moods."

The fancies have it, numerically, but there is a study of cycloid tanks and tall, beautifully rounded factory chimneys which Demuth is quoted as saying he couldn't have bettered himself. There is in it more of the architect and less of the planetary dreamer and it will probably be a favorite among those who find so many stationary suns and mammoth moons disturbing to their preconceived notions of cosmography.

We found it very fine and even more so the three moon fantasies which brighten one dark corner. We liked the large rhythms of the two snow scenes and the angle at which a slanting dark red roof cuts the pale green disc of the third.

These water colors in a "synthetic medium" are, we are told, a species of baked *gouache*. The artist, due to his distaste for frames, has evolved a technique which renders his work immune not only to the ravages of time but soap and water.

We rather hope that the experiments in oil may not prove quite so invulnerable. Some of these experiments in dry pigments with a German banana varnish look too bright and new for anything but a Nuremberg Noah's ark. This is particularly true of "Pagoda" where Simon-pure vermilion and a highly astrigent magenta are juxtaposed. "Solitude," which has a palette more like the *gouaches*, has infinitely more magic and charm. No. 28, is entitled "Landscape without Words" and in respect to Mr. Bluemner we will let it go at that.

BENITO QUINQUELA MARTIN

EDMONDO SIMONE
Anderson Galleries

The mammoth canvases of the South American artist, Benito Quinquela Martin, and examples of the work of the

(Continued on page 13)

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EXHIBITIONS IN NEW YORK

(Continued from page 12)

Italian sculptor, Edmondo Simone, are now filling the fourth floor salons at the Anderson Galleries.

Signor Martin is entirely concerned with the activities of the "Boca" at Buenos Aires, and the myriad stooping robots who swarm upon the quays and stoke the furnaces of these industrial infernos are the erstwhile brothers in toil of this ex-stoker and "carbonerito."

There is, in the very gravity of Signor Martin's loaded canvases, a ponderosity, which bespeaks not only a largeness of vision but a powerful right arm. Impasto rises to unheard of heights and we tremble for the Art Director who at one time assumed responsibility for the young artist's paint account.

These thirty variations on the theme of manual labor are divided into the indoor forge effects and the outdoor scenes. The latter may again be divided into those which deal with clear or cloudy weather. The former are, upon the

whole, more successfully realized than those in which nuances of mist and rain are attempted with palette knife, and the pure reds and yellows of the several "sun effects" are high-lights in an exhibition which tends to overpower by acreage of canvas and quantity of paint.

The Simone exhibition is hardly representative. The majority of the *oeuvres* date from an early period and it has been impossible to include casts of the large war memorials of more recent years. We preferred the several bronze heads of children to the various nymphs and zephyrs and the large plaster busts of George Luks and Howard Chandler Christy, clad in smocks and clutching fists full of real brushes disguised by white paint.

COMING AUCTIONS

ANDERSON GALLERIES

PIERCE ET AL
COLLECTIONS

Exhibition from March 11

Sale, March 16 and 17

Furniture, rugs, textiles, paintings, silver, ceramics and objects of art from

the collections of the late Henry Clay Pierce of New York and St. Louis, Mrs. Elise Stern of Paris, and the late George A. Dowden of Newark, N. J., will be sold at the Anderson Galleries on March 16 and 17.

The rugs include several very important examples among which are an antique Kirman Lavehr rug, two small XVth century Ispahan carpets, a larger specimen of the same weave and period, and a curious piece with a Mina Khani design, the border of which represents a continuous row of soldiers marching with rifles on their shoulders.

Among the porcelains are a group of XVIIIth century Delft faience circular dishes and Hispano-Moresque pottery of the same and preceding centuries, decorated with archaic birds and foliage in brilliant copper lustre on cream ground. The glass includes a fine rare old cut ruby glass dessert service, circa 1830.

The large group of silver and silver-gilt items include a bonbon holder in the form of a standing swan, its body partly of mother-of-pearl, in Augsburg style, a Russian or German hunting trophy, circa 1700, in the shape of a hunting horn finely chased with a stag hunt and bearing the double eagle and crown, the town marks of Lubeck and St. Petersburg.

Among the miscellaneous articles of interest are a rare XVIth century Pisan steel morion cabasset, a fine example of a hunting crossbow or prodd, circa 1700, the lock engraved "Johnson, Wigan" and a XVIIth century Spanish carved and polychromed figure of the Madonna and Child in a Gothic tabernacle, from the Daniel Farr Collection.

ENOCH ANTIQUES

Exhibition From March 17
Sale, March 22 and 23

American and English furniture gathered by Mr. Daniel Enoch of Lynbrook, L. I., will be sold by his order at the Anderson Galleries on March 22nd and 23rd.

The furniture includes a Chippendale card table, with shaped and hinged top with guinea pockets and corner circles for candlesticks, a Chippendale and two Sheraton arm chairs, a small Sheraton secretary and inlaid sideboard, four Hepwhite shield-back chairs and a chest of drawers of the same style, all in mahogany. An inlaid walnut six-legged William and Mary highboy and a mahogany longcase striking clock by E. Handcomb, English, circa 1790, are items of interest.

SOTHEY'S, LONDON

HARVEY MODERN
PAINTINGS

Sale, March 30

Christie's are selling on March 30 the collection of modern pictures and drawings of the British and Continental schools formed by a well-known amateur, the late Captain John Audley Harvey, of The Antlers, Elsworth-road, N. W., who died recently. Captain Harvey sold in May, 1924, at Christie's some of his choicer modern pictures, many of which had been lent from time to time to exhibitions in London and elsewhere. The collection about to be sold is an extensive one, comprising over 180 lots. It is a

very representative one of modern artists dating from the latter part of the last century to two or three years ago. There are pictures by Mr. Frank Brangwyn, Sir George Clausen, Mr. Richard Jack, and others among the English artists, and of Fortuny, Cazin, Harpignies, Domingo, and Boudin among Continental painters.

CHRISTIE'S, LONDON

RENDEL ET AL
MODERN ETCHINGS

Sale, March 20, 21

Choice modern etchings, the property of H. S. Goodhart Rendel, J. W. Freshfield and Mrs. Walter Dowdeswell will be sold at Sotheby's on March 20, 21. The sale includes fine impressions of "Culross Roofs" and "San Frediano" in Castello, Florence, by Muirhead Bone, "Ben Lomond" by Sir D. Y. Cameron, "Barcarolle," "Laguna, Veneta" and "The Pool" by James McBey and works by Winifred Austen, Robert Austin, E. Blampied, Briscoe, Brockhurst, Francis Dodd, F. L. Griggs, Troy Kinney, H. Rushburg, W. Strang, Tushingham, Walcott and Anders Zorn. An added feature of the sale is the second Venice set by Whistler.

HOTEL DROUOT, PARIS

PAUL HELLEU
COLLECTION

Sale, March 28 and 29

Modern paintings, water colors and drawings, sculpture by Carpeaux, Gemitto and Rodin, XVIIIth century engravings and miscellaneous objects of art from the collection of Paul Helleu will be sold in Paris at the Hotel Drouot on March 28th and 29th.

The paintings include canvases by Boldini, Boudin, Jacquet, Mancini, Monet and Alfred Stevens, while among the water colors, pastels, drawings and engravings are examples of the work of Baudry, Boldini, Cazin, Corot, Degas, Ingres, Jongkind and Meissonier.

The XVIIIth century section is composed of engravings, paintings and drawings by Boucher, Fragonard, Gillot, Greuze, Robert, Saint-Aubin and Watteau. Also from the same and preceding century is the collection of porcelain, jewelry, carved frames, sculpture groups by Vasse and Girardon, bronzes, textiles, musical instruments and miscellaneous articles.

The furniture is largely composed of XVIIIth century and Empire pieces.

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AUCTION REPORTS

PIERCE FURNITURE

Anderson Galleries—American and English furniture and objects of art, including a few fine pieces from the collection of the late Henry Clay Pierce were sold on March 8, 9, 10, bringing a grand total of \$29,028. The highest priced items and their purchasers follow:

38—Mahogany folding card table, English XVIIIth century; Miss H. Counihan, Agent, \$385

72—Queen Anne walnut chest of drawers on stand, English, XVIIIth century; Mr. W. Cooper, \$230

77—Inlaid mahogany Hepplewhite sideboard with shaped front; Mrs. T. R. Vreeland, \$340

85—Set of 6 carved mahogany Hepplewhite chairs; Mrs. C. D. Halsey, \$360

89—Walnut Queen Anne highboy with Dutch feet; Mr. Philip Alpert, \$285

108—Pair of Sheraton inlaid small mirrors, English, XVIIIth century; Miss H. Counihan, Agent, \$240

119—Mahogany two part dining table, circa 1810, Duncan Phyfe style; Curiosity Shop, Inc., \$270

121—Walnut secretary cabinet, American XVIIIth century; Mrs. S. Bernheim, \$285

217—Set of four carved mahogany Chippendale chairs with claw and ball feet; Mrs. J. M. Ceballos, \$550

252—Sheraton mahogany small serving table with knee hole front; Miss H. Counihan, Agent, \$200

263—Inlaid mahogany Hepplewhite sideboard with serpentine front; A. E. Wise and Son, \$230

272—Set of six carved mahogany Chippendale style dining chairs, formerly owned by Daniel Webster; Mrs. F. R. Sanborn, \$325

275—Inlaid mahogany and satinwood Hepplewhite secretary with tambour front; Miss Alice Taggart, \$400

279—William and Mary six-legged walnut highboy, American, late XVIIth century; Mr. Frank Schnitger, \$200

289—Walnut secretary cabinet of the Queen Anne period, American, early XVIIIth century; Wales & Stanier, \$200

366—Set of 6 mahogany dining chairs, English, circa 1820; Mrs. J. G. Parsons, \$270

368—Sheraton inlaid mahogany sideboard with shaped front, English late XVIIIth century; Mr. Bernard Bowen, \$335

378—Queen Anne walnut chest on chest, English, early XVIIIth century; Mrs. R. D. Merrill, \$410

400—New England slant top scrutoire with

cabinet top, American, circa 1770; order \$850

419—New England style pine shell corner cupboard; Miss Doris Kenyon, \$330

420—Walnut Queen Anne highboy with claw and ball feet, American, XVIIIth century; Mr. F. A. Cammann, \$320

422—Four Chippendale mahogany side chairs, English, XVIIIth century; Mr. S. S. Hathaway, \$320

427—Inlaid mahogany Hepplewhite three-part dining table, American late XVIIIth century; Stockbridge Antique Shop, \$350

428—Set of 12 carved mahogany ribbon back Chippendale chairs; Mr. G. M. P. Murphy, \$700

444—Queen Anne inlaid walnut secretary of the XVIIIth century; Mr. Alexander King, \$700

WILLIAMS ARMOUR

Anderson Galleries—Arms and armour, from the stock of the late Max Williams, was sold on March 7, bringing a grand total of \$10,463. The most important items and their purchasers follow:

74—Wheel-lock pistol of the early XVIIth century; Walpole Galleries, \$125

76—Austrian bronze mortar of the XVIIIth century; Baron de Popper, \$180

89—Complete fluted Maximilian armor, circa 1515; order, \$1,800

90—Suit of Nurnberg half armor of the XVIth century; A. S. Leo, \$225

95—Gilded right croupiere of the XVIIIth century, unique example; Mr. Bertram Boggs, \$4,300

100A—Model cannon of the Prince of Este with gun carriage; M. E. Paterno, \$230

103—Italian one-piece morion cabasset, circa 1570, elaborately enriched with Milanese arabesques; Walter Hampden, \$125

115—Two Pavises of the XVth century; Stephen V. Grancsay, \$350

CURRIER & IVES PRINTS

Anderson Galleries—Currier and Ives Lithographs from the stock of the late Max Williams were sold at the Anderson Galleries on March 6 and 7 bringing a grand total of \$9,498. The highest prices and a list of purchasers follow:

74—American Frontier Life—On the Warpath, 1835; F. K. Barbour, \$160

76—The Pursuit, after the painting by A. F. Tait and Louis Maurer, 1856; Mr. L. G. Scoville, \$160

77—The Last War Whoop, after the painting by Tait and Maurer, 1856; Scoville, \$160

77—Prairie Hunter. Unrecorded and undated lithograph; L. G. Scoville, \$160

329—The Cares of a Family. After A. F. Tait, 1866; A. G. C. Sage, \$160

352—Catching a Trout—"We Hab You Now Sar." After A. F. Tait, 1854, rare; Mr. A. Schuyler, \$160

335—Woodcock Shooting. After F. F. Palmer, 1852; J. G. Thornton, \$225

AUCTION CALENDAR

ANDERSON GALLERIES

Park Ave. and 59th Street

March 20, 21—The American historical and sporting library of the late Henry Clay Pierce of New York and St. Louis.

March 22, 23—Antique and decorative American and English furniture and embellishments, gathered by Mr. Daniel Enoch of Lynbrook, L. I.

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March 21-24—Household furnishings, paintings, silver, china, rugs, etc., from various consignors.

PLAZA ART ROOMS

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March 20-24—Antique and modern furniture of Spanish, French and American origin, sold by order of Count Pierre Venetie. Also items from the estate of Julia Wood Harbeson.

FRANKFORT

Following the example of the ancient Greeks, who had workshops built in the Olympic stadium for the great sculptor Phidias and his pupils, the directors of the Frankfort stadium have placed workshops there at the disposal of the Frankfort School of Art. Under the direction of Professor Scheibe, advanced pupils will here execute special work connected with athletics and gymnastics. The workshop is so situated that the pupils can study athletes in action in the different parts of the field.

The excavations on the site of the ancient city of Nida, near Frankfort-Hedernheim, which recently disclosed a thirteen-foot pillar of Jupiter with remarkably well preserved reliefs and inscriptions, have made further finds establishing that this was the most important Roman settlement on the right bank of the Rhine. The finds will be placed in the Historical Museum at Frankfort.

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LOS ANGELES

In 1927, the late Henry E. Huntington established the Arabella D. Huntington Memorial, which is exhibited in four rooms in the west wing of the famous library at San Marino, and consists of Italian and Flemish paintings of the XVth and XVIth centuries, French sculpture, Sevres porcelain and a general collection of furniture and other objects of art, largely of the French period of the XVIIIth century.

Previously, a collection of Italian Renaissance paintings, made by the late Mrs. Huntington and arranged at her home in New York, had been given by her son, Archer M. Huntington, to his father, in memory of Mrs. Huntington. Other works added came mainly from the Gould, Morgan and Rothschild collections; the whole constituting the Arabella D. Huntington Memorial, now being open to the public in accordance with the rules of the Huntington Art Gallery and Library.

The determination of Henry E. Huntington to gather about him, regardless of expense, the foremost collection of XVIIIth century English portraits in the world, the audacious buying of Sir Joseph Duveen, which made possible the assembling of more than forty examples of this school in the Huntington residence, has naturally received so much press attention that the pictures in the Italian Renaissance Room of the memorial have been completely overshadowed.

Nevertheless, many who go expressly to see the English portraits find themselves lingering in this Italian room, entranced by works of a quality not to be found elsewhere in California.

Those who have visited the Museum or the exhibit room of the Public Library during the last year have probably noticed the collections of etchings and lithographs loaned by Merle Armitage, and observed the unflinching good taste that governed his selection. Further proof of his taste is evidenced by a score of prints recently acquired, which will shortly be added to these loan collections.

The new prints include modern French, American and English etchings, lithographs and wood-blocks. Leadership among them is easily taken by the works of three Frenchmen, Matisse, Picasso and Derain.

A Matisse lithograph, an "Odalisque," has an extraordinary life about it. It is a richly developed study of a nude girl seated. Another Matisse lithograph is a swift line study, one of those sudden notations of the figure whose beauty is preserved for us today because the modern artist makes many of his studies on litho transfer paper or thin zinc. Connoisseurs know today that there are qualities in such sudden studies not to be duplicated in more formal works.

The mastery of Picasso is thoroughly evidenced in his large etching of a family of Harlequins encamped. The plate is executed in clear, delicate outline, an outline that comprehends the volume of each figure.

The Derain etching is as Mr. Armitage himself put it, Debussy in line. Four figures are seen in a landscape, the whole seen in full curving masses. A line lithograph by Arthur B. Davies partakes of a similarly delicate and semiabstract quality, though Davies is more interested in the line itself than in the volumes contained by the line.

A remarkable little figure block by Eric Gill, the English sculptor, of a dancing figure, catches the spirit of negro rhythm; Maurice Sterne's lithographed dancer goes back to archaic Greece in its singleness of linear movement. A nude study by Maillol, a New York etched explosion by John Marin, a massive wood-block of two nudes by Emil Ganso and a faintly humorous "Europa" by George Biddle are all of real interest.

Quite new to us is the surprisingly rich etched landscape by Huytens, a young Englishman, who has assimilated Rembrandt and studied Cezanne to produce powerful etchings as richly worked in their way, as the engravings of Dürer.

Three of Rockwell Kent's positive wood-blocks complete the collection, prints in which the figure is used to convey the spirit of a precipice and a shaded pool.

BERLIN

(Continued from page 10)

logue he is stated to belong among the greatest of living artists! He wants to throw down the supremacy of the "sujet" in painting; he dedicates his interest to the heretofore neglected object, without any pre-conceived idea of welding it into a distinct theme or subject matter. He imputes to the dead material individual life and puts it together in cunningly arranged combinations, well distributed and bearing tastefully modulated color tones. It is impossible, when looking at these paintings to escape the ominous word "decorative," inasmuch as they are perfectly balanced in both form and color, and possess strong architectural qualities. These cleverly built areas and planes declare the unsentimental interest in pure matter, rendered in cubes, rectangular spheres, globes, etc. The emotional line is eliminated, a cool and intellectual sobriety reigns in these paintings. However, in such great number they are unable to give the necessary variety to keep up interest.

The society "Secession" has moved to new quarters at Tiergartenstrasse near the art dealers' center, and has arranged, in honor of this caesura in the history of the association, an exhibition which parades the gala mounting of its members. Nearly 200 exhibits, and everybody endeavouring to give his best—what pleasure in prospect! It must be recapitulated that during these last years the society's shows were impaired by a certain "laissez aller" which undeniably lowered their artistic standing, a fact that resulted in a certain disillusion in circles interested in contemporary art. The present exhibition proves that the committee charged with the arrangement, has worked with a sense of responsibility, and has succeeded in bringing together a number of paintings worthy to represent the society's ambitious program. This program, however, implies certain limitations, as, with few exceptions, the society's members are not inclined to transgress the boundaries of well tried out fields. Notwithstanding this necessary restriction, it is gratifying to note that between the opposite poles of impressionistic manner and modernism—the former being represented by the veteran artist, Lesser Ury, the latter by such outsiders as Pechstein, Haeckel, and Schmidt-Rottluff—the exhibition provides a comparatively great number of handsome paintings. In fact, there is fare for every taste, and the show very adroitly combines mildly conservative and modernistic works in an arrangement which is apt to please all camps. Impressed with the conviction that a backing should be given to those artists who are striving and struggling for new form and expression, apart from the triumvirate above named the following contributors shall be mentioned: O. Koschka, M. Beckmann, K. Hofer, R. Grossmann, G. Gross, O. Dix and Ch. Rodel—Sculpture as usual, is present in a minority—the large figure by Kolbe is a fine and independent work, and a portrait bust in wax of Dr. von Bode by J. Thorak is rich in the modelling of the surface, and gives a thoughtful and characteristic likeness of the great scholar. Worthy of comment are the new and excellently suited exhibition rooms, which have been rebuilt and adapted to their present purpose by the architect, Leo Nachlicht.

An exhibition commemorating the 150th anniversary of the foundation of the renowned Copenhagen porcelain manufacture, has been arranged in the former Art and Crafts museum in Berlin. Some two or three decades ago these northern craftsmen exercised a great influence by introducing new possibilities for this material. Today it becomes evident that since then they have not fully kept pace with the exigencies of the present. What is the use of all these birds and bears and dogs and cats, all these pleasing and blooming decorations on dishes and vases? Can this be combined with the sobriety of contemporary art and the clean-cut contours of modern interiors? What we want is exquisite material, which through perfection of form and glaze can easily dispense with adornment. It would be gratifying if the manufacture, which in point of technique meets the highest expectations, would turn to the production of such sorely needed objects, instead of following the old accustomed tracks.

The Art and Crafts museum in Berlin, which is now housed in the former Imperial castle, has taken the lead in the novel plan to open the museums in the evenings. Lighting devices have been installed, thus providing for an appropriate display of the art objects. It is

LONDON

By LOUISE GORDON-STABLES

Sotheby's have done wisely in fixing April for the dispersal of Lord Leconfield's Collection for by that month the American invasion of London will be already in progress, and there will be many items of special interest to intrigue the American visitors in particular. One of several historically important "lots" among the books and documents is the "Strachey Manuscript" on "The Historic Travel into Virginia Britannia," being the record kept by one William Strachey, a writer, who accompanied the expedition which reached Virginia from England in the year 1609. He must have had the gift for graphic description for another record kept by him of his experiences on his ship, the *Sea Venture*, furnished William Shakespeare with the basis of his play, "The Tempest." Strachey made three copies of his Virginian manuscript, all three of which have been preserved. Of the remaining two one is in the Bodleian Library, and the other in the British Museum. Some lively combat for it among enthusiasts for Americana is expected.

The will of the late Thomas Hardy is coming in for severe criticism from feminists, but there is nothing but approval for the clause which bestows upon the National Portrait Gallery the portrait of him by Walter Oulless, together with "any one or more besides of my portraits in oil or otherwise as the Directors may select." Hardy was at different times of his career painted by a number of artists, and drawn by still more, so that it is probable that choice may light on versions still more interesting than that specified in the will. A portrait of his second wife by the late William Strang is left to the County Museum of Dorset.

A good deal of secrecy surrounds the Memorial group to Queen Alexandra, which Alfred Gilbert is working on in a studio attached to Kensington Palace. It is understood that Faith, Hope and Charity are represented by the symbolic figures that dominate the composition, but practically no one is allowed to view the memorial in its unfinished state. Already more than a year's labor has been expended upon it and as much again will be devoted to it before it is pronounced ready for erection on the site which has been allocated to it close to Marlborough House, the late Queen's residence.

Sculptors who have developed for themselves a formula that is more rugged and daring than that smiled upon by convention, occasionally rejoice to prove to the public that they can do conventional work if they choose and even beat the conventionalists at it. C. S. Jagger, for instance, who is responsible for the most impressive "howitzer" Memorial to the Royal Artillery at Hyde Park Corner, has just completed a colossal figure of Lord Reading for erection at the new Parliament House at Delhi that is a splendid example of academic treatment. The Viceroy is depicted wearing his robes of State, a far more decorative attire than that in which statesmen are usually immortalized, and the features have been treated with far more subtlety than is common in statuary of this type. The venture of entrusting so revolutionary a sculptor with so formal a commission has been well justified.

Another instance of a sculptor who has been long associated with carvings of a severe and archaic simplicity is Eric Gill, the author of the "Stations of the Cross," in Westminster Cathedral. That he is far more versatile than most of us believe, is exemplified by the current exhibition of his work at the Goupil Gallery, where in addition to several religious carvings in the angular and rigid manner that is familiar to us, there are others that are quite in the Greek tradition, and still others that, permitting themselves the introduction of touches of color, introduce a note which is surprising.

to be hoped that all those who are unable to visit museums during the day time, will amply avail themselves of this opportunity.

The chairman of the German society, "Werkbund," an organization which aims at an improvement in materials and the execution of objects of daily use and of decorative crafts works, has been invited to participate in the organization of a similar institution in America.

ing in the work of one who hitherto has stood for an extreme austerity. This expansion and development serve to place Gill on a still higher plane of accomplishment. A torso in wood in which the grain is cleverly exploited in order to suggest contours is a particularly interesting bit of work and another in marble is exquisite in its suavity and grace of line. It is altogether a surprising and enlightening show.

There is considerable interest evinced just now in the colored lithographs of Thomas Shotter Boys, an early XIXth century artist who specialized in scenes of London street-life, and who issued a book of drawings, entitled, "London As It Is." It is seldom that this book is to be met with in its entirety, but single plates from it come onto the market from time to time, when they fetch increasingly high prices. He had an innate love for London's stucco architecture and treated it in detail with very considerable skill. The vogue for collecting prints illustrative of the London of past centuries is on the increase and the Boys lithographs are worth looking out for. No doubt the popularity of such pictures lies in the amusement to be derived from a comparison of them with the London of today. Boys colored his plates by hand and made charming works of art of them.

Four artists contribute to an interesting show at the St. George's Gallery, Hanover Square, and of these, two exhibit sculpture as well as drawings. The "robot" convention has left its mark on not a little of the work shown. For the first time this type of presentation has been applied to such articles of daily use as a door knocker and a motor mascot and in each case the result has been excellent, William McCance working in the medium of aluminum and Gertrude Hermes in bronze with a nice feeling for the necessities represented by each medium. The latter works in paint on similar lines, giving her figures that suggestion of the machine-driven engine that we get in the work of such men as Roberts. McCance is at the moment intrigued with the problem of perspective as involved in looking downwards rather than forwards or upwards, and gives us some interesting experiments in lines converging towards the earth rather than up from it, a perfectly legitimate viewpoint, though disturbing to the eye by its very unusual effects. Hughes Stanton experiments, on the other hand, in rounded masses suggesting great volume, and selects his subjects with the express intention of exploiting his particular preoccupation. This little Chiswick Group is altogether healthily experimental and likely to make discoveries.

TORONTO

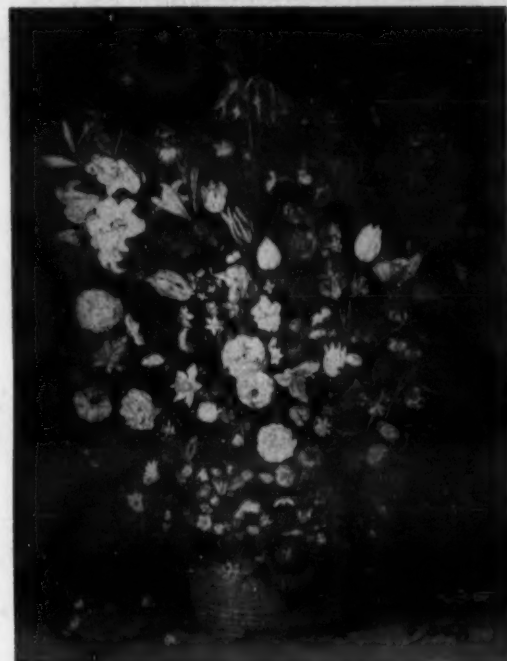
By A. S. WRENSHALL

Much regret is felt by everyone over the resignation of Mr. Edward Greig as curator of the Art Gallery of Toronto, Grange Park. He has spent sixteen years as curator, during which time the new part of the Art Gallery was undertaken and completed under his capable management. Mr. Frederick Haines has been appointed to fill the vacancy and is an artist, who, in 1925, was president of the Ontario Society of Artists, is a member of the Royal Canadian Academy, the Society of Graphic Arts and the Society of Canadian Painter-Etchers.

A recent acquisition of the Art Gallery of Toronto, Grange Park, is a marble statue of "Eve," by Rodin, the French sculptor, which is one of five marbles of "Eve" executed by him and presented anonymously to the gallery. It was on view for the first time at the opening of the Ontario Society of Artists exhibition and is considered of great value.

An exhibit of great interest, on view at the Eaton Galleries, is the work of Jan Van Empel, who, after studying at the Art Institute, of Chicago, and with Robert Henri in New York, has gone far afield for subjects. As landscape painting appealed most to him, Cuba, Jamaica and Florida attracted him in turn and then Alaska, where his bold sketches give a vivid picture of glaciers and inlets with towering headlands. In his work done in British Columbia and in Jasper National Park he has achieved a wonderful sense of the vastness of mountains and the marvelous coloring of the Rocky Mountains, even in the very smallest of his water colors or canvases.

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DENVER

Glancing over the walls of the main gallery of the Denver Art Museum where the traveling exhibition of paintings arranged by the Whitney Studio Club, New York, is now on view, one is at once impressed with the extraordinary variety of style and conception, motifs and subject matter.

One of the most striking canvases in this exhibition is Guy Fene DuBois' "Opera Box." The lady is very sculptural, and this impression is emphasized through the practically uniform coloring of hair, skin and dress. Individually quite different are the four other figure paintings: Anne Goldthwaite's "La Blonde," Carl Cutler's "Girl in White," Crammer Greenman's "Portrait" and K. Hayes Miller's "Day Dream." The latter is a very fine example of this important artist's steadily maturing art.

About half of the work exhibited are landscapes, town and street scenes. Their style ranges from impressionism to semi-abstracts, from the most plausible Samuel Halpert, Josef Pollet, Raphael Soyer and Max Kuehne to Stuart Davis and Kuniyoshi.

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BOSTON

At the Boston Art Club gallery three exhibitors hold the scene—Abram Poole and Frederic Clay Bartlett with paintings and Carl Gordon Cutler with water colors.

The Pooles include "Portrait of Mlle. Orsoff," "Davidova," "Model" and "Spanish Sisters," all of which were included in the latest Carnegie International.

The warm flecking of brilliant sunlight, the cold blue of intercepted light and the dull gray of cloud-obscured skies enters into Mr. Bartlett's pictures of Venice, her palaces, domes and bridges and other pictures of majestically pictorial ancient China, Paris, Rome and the exotic Nile.

Mr. Cutler's water colors are of Maine subjects interpreted with the strength characteristic of a very individual painter. The work in itself has little that is derived or reminiscent of other painters.

Recent landscapes by Charles H. Davis, the well-known painter of Mystic, Conn., fill the main gallery at Doll and Richards. Blue skies and blowing clouds above a brief stretch of countryside are from past exhibitions remembered themes. One such a subject now appears, "On the West Wind."

Davis has, however, of recent years given to his subjects greater technical substance, the surface of the canvas itself being built up by overlays of pigment. His big canvas, "Countryside in Autumn" is amber shot through with violet and the canvas takes on spacious semblance of the Connecticut Valley. There are fifteen pictures in all and they make the finest showing by Davis held of late in Boston.

Harry Sutton, Jr., who shows water colors at Doll and Richards, uses his brush pleasantly. The autumn subjects of blue and gold are inviting. Dune pictures are essayed also but these are rather pale and lacking in contrasts. Heavy gray skies in other subjects, as in one of fall foliage along a stone wall or one of a blowing tree, are employed with quite a fine emotional intensity.

Edmund S. Campbell, head of the Architectural Department in Armour Institute, Chicago, holds the main gallery at Miss Grace Horne's with a collection of thirty-four water colors. Gloucester and Rockport, Lake Michigan beach, the architecture of the Alhambra and Ronda have answered pictorial needs.

At Goodspeed's Bookshop on Ashburton Place is an exhibition of prints Napoleonic and Holbein drawings.

WASHINGTON

The Corcoran Gallery of Art opened the Clark Collection in the new Clark wing on the evening of March 10, with a private view and reception. From March 11 the collection has been open to the public, becoming one of Washington's permanent assets in the field of art. This opening includes not only the Clark but the new Corcoran wing, and definitely marks an epoch in the development of Washington as an art center.

During the first fortnight that the Society of Washington Artists' annual exhibition was open in the National Gallery of Art five paintings were sold. These were "Dogwood," by Mrs. Abbott, wife of the secretary of the Smithsonian Institution; a Maryland landscape by William H. Holmes, director of the National Gallery of Art and honorary president of the Society of Washington Artists; a still life by Dorothy Gatchell; "Garden Zinnias," by L. M. Keplinger, and "An Unfrequented Way," by J. C. Claghorn.

On March 5, at the National Gallery of Art, there was opened a collection of contemporary works by British painters, assembled by a distinguished committee in Great Britain under the personal direction of Miss Pearson. This collection, which is to be sent to other cities, is having its first showing here in Washington.

At the Arts Club, there is an exhibition of paintings by Mrs. Thomas Wood Hastings and by May Malone Ashton.

The current exhibition at the Yorke Galleries, consisting of paintings and drawings by Pasquale Monturiol, is essentially Spanish in flavor. The painter is himself a Spaniard and his subjects for the most part represent scenes and persons in his own native land.

In the Smithsonian Building, under the auspices of the United States National Museum, division of graphic arts, an exhibition of etchings by Charles W. Dahlgreen is open and will continue to March 24.

At the Dunthorne Gallery there is now on view an unusually interesting exhibition of etchings by two contemporary American etchers, C. Jac Young and Harry Wickey.

The Allied Artists' Association opened a new gallery here, at 1519 K Street northwest, on February 18. It is under the direction of James D. Waring.

CHICAGO

Sales in the Chicago Society of Etchers exhibition, at the Art Institute, have now exceeded \$7,500. As the exhibition will continue until March 21, it is expected last year's record of sales, amounting to \$10,000, will be exceeded.

The Eighth Annual International Exhibition of Water Colors will open at the Art Institute on Thursday, March 29, and continue until May 6. The last day for receiving entries was March 6, and the work to be exhibited will be selected by a jury consisting of George William Eggers, director of the Worcester Art Museum; Samuel Halpert and J. Scott Williams. Water colors, drawings and pastels are eligible. Three prizes are to be awarded: the two Mr. and Mrs. Frank G. Logan prizes of \$600 and \$300, respectively, for purchase or award; and the William H. Tuthill prize of \$100.

The outstanding event of the month at the Art Institute is the opening on Saturday, March 10, of a gallery set aside especially for a valuable collection of paintings by famous Venetian artists. It will be known as the Venetian Gallery, and the private collections of Chicago citizens, as well as the choicest examples in the Art Institute, have been called upon to furnish a representative group of the work of painters of one of the most brilliant periods of European art. The setting is in the XVth century and Venice had succeeded to the glory that Florence had enjoyed in the XVth. At the head of the group stands Titian, with his amazing ability to interpret beauty and place its elusive loveliness upon canvas. A splendid example of Titian's work is to be seen in this exhibition in the painting "Danae," lent by Mr. and Mrs. Howard Spaulding. Other remarkable paintings in this great group are "The Magdalen with the Alabaster Box," by Moretto, lent by William O. Goodman; "Portrait of Lodovico Madruzzo," by Moroni, lent by Charles H. Worcester; "The Baptism of Clorinda," by Tintoretto, lent by Frank G. Logan; "Madonna with Saints," by Veronese, lent by Mr. Howard Spaulding; "Diana at the Bath," by Amigoni, lent by Mrs. Oliver Dennett Grover; "The Institution of the Rosary" and "Madonna with St. Dominic and St. Hyacinth," by Tiepolo, from Martin A. Ryerson's collection. In this gallery also will be shown the four great canvases illustrating Tasso's "Rinaldo and Armida," by Tiepolo, which came to the Art Institute through the bequest of James Deering. Others of the great Venetian school will also be shown.

A new Persian gallery was opened in the Art Institute Monday afternoon, March 5, with a tea given by the Orientals. In this room is exhibited in addition to the Gungaulus collection many new acquisitions in this field, which could formerly not be displayed in the limited space, notably the Logan-Patten-Ryerson collection, formed by Doctor Arthur Upham Pope in Persia a few years ago. Short talks were given by Doctor Pope, who is advisory curator of Near Eastern art at the Institute, and by Doctor Laufer of the Field Museum.

ST. LOUIS

February exhibitions in St. Louis included the stupendous display of paintings, textiles and furniture at the City Art Museum, the Jackson show at the Newhouse galleries, the collection of old Spanish and French art at Healy's, the assemblage of paintings by St. Louis artists at the Art League gallery, on the top floor of the office building at Fourth and Locust streets, the extraordinary collection of old masters at Kocian's and the fifty color prints of modernistic paintings by European and American artists at the Public Library.

CINCINNATI

An exhibition of Henry Poore's landscapes opened at Traxel galleries. The display comes from the Gage Galleries in Cleveland, where it has enjoyed a most successful run.

Mr. Poore is a member of the Animal Painters and Sculptors Society of the National Academy, the National Arts Club and the Society of Arts and Letters of Paris. He has received any number of prizes and his pictures are found in a number of Museums.



These paintings by Goya have just been purchased by Countess Mercati from the galleries of E. & A. Silberman

ALLIED ARTISTS ANNOUNCE SHOW

The fifteenth annual exhibition of the Allied Artists of America will be held from April 14 to May 6, 1928, inclusive, at the Fine Arts Gallery, 215 West 57th Street, New York City. Pictures and sculpture by members, which have not been publicly exhibited in New York City where admission is charged, are eligible. Each member will have at least one picture up to and including 25x30 inches. This exemption only holds in case the jury does not hang a larger picture. Members are urged to send in several important canvases. Extra cards can be obtained from the secretary. Space in the center gallery will be given to small works and sculpture. Each artist is invited to send four (4) examples not to exceed 14x16 inches or its equivalent in square inches. At least two of which will be hung. Wide or heavy frames should be avoided. A limited number of etchings, lithographs, drawings, etc., will be accepted and hung at the discretion of the jury.

The Varnishing Day will be on Friday, April 13, 2 to 6 P. M. Reception in the evening, Friday, April 13, 8:30 to 11 P. M. The exhibition opens Saturday, April 14, and closes Sunday, May 6.

Exhibits will be received on Friday, April 6, 1928, 9 A. M. to 5 P. M., 210 West 58th Street, and must be removed Monday, May 7, 9 A. M. to 5 P. M.

All works for the entire exhibition will be selected and hung by the following committee, who decision is final.

Chairman, Franklin de Haven; Ernest Albert, Wayman Adams, Joseph Boston, Ulric H. Ellerhusen, Harriet W. Frishmuth, Abbott Graves, Ernest Ipsen, Julio Kilenyi, A. P. Lucas, Glenn G. Newell, G. Laurence Nelson, Arthur Powell, Sigurd Skou.

LOUIS XVI CABINET BRINGS 49,000 FR

PARIS.—Some interesting prices for XVIIIth century furniture were obtained in a recent sale at the Hotel Drouot.

A cabinet for medals in veneered wood with one door, of the Louis XVIth period, brought 49,000fr.; a roll top desk in satin wood, 30,000fr.; a writing desk in mahogany ornamented with a gilt bronze, bas-relief plaque and bearing the mark of Georges Jacob, 18,350fr.; while a veneered writing desk of Louis XVth's time reached 22,100fr. A sofa in basket form in carved wood, of the same period, brought 16,000fr.; a couch-chair with eight legs, decorated with shells and rocaille, 19,200fr.; a panel of blue silk embroidered in silver, Persian work, 19,800 fr.; a small Persian carpet, 15,910fr.; and a picture by Jacques de Wit, representing Bacchus as a child, 15,500fr.

In mentioning the principal prices at the sale of the Gaymard collection of faience one of the most important was accidentally omitted; it was that of 75,100fr., attained by No. 116, a set of three soup tureens, one decorated with sea views, from the Marseilles Fauchier factory, for which the expert had asked 50,000fr.

The purchaser of the famous soup tureen in Marseilles faience, with yellow ground, was M. Gilbert Levy, dealer in antiques, his bid being 102,000fr.

THUMB BOX SHOW AT SALMAGUNDI

Of the many exhibitions given during the Art Season in the spacious gallery of the Salmagundi Club, none are more interesting and appealing, both to artists and laymen than the profuse showing of small oil paintings, averaging 8 x 10 inches in size known as "Thumb-boxes."

They represent every conceivable aspect of nature, including landscapes, marines, figures, still life, and nearly all of them have the charm that goes with direct studies in the open, a spontaneity and directness that expresses the individuality and various contrasting technical methods of the painters.

One may study the work of the old academic schools as well as that of many of the younger men who cultivate more or less the bold handling of the modernists.

The exhibition this year, which takes place from March 10-30, makes a brilliant mosaic on the walls of the gallery. Each artist member of the Club has the privilege of sending four of these little pictures. There are nearly six hundred in all, and they represent in the handling of color and brushwork the teaching of both the American and European art schools.

Among the artists represented whose names are familiar in all of the exhibitions are—Franklin De Haven, Hobart Nichols, Carleton Wiggins, Guy Wiggins, Bruce Crane, Warren Davis, Charles S. Chapman, George M. Bruestle, Gerald Leake, David Tausky, Andrew Schwartz, Granville Smith, Edward Volkert, John Costigan, Glenn Newell, E. I. Couze, Ernest Roth, Gustave Cimiotti, George Elmer Browne.

It may not be generally known that all of those Salmagundi Club exhibitions are open to the public and that cards may be had from any member or by request from the office of the Club, 47 Fifth Avenue.

WORKS BY PALMER SOLD AT CHRISTIE'S

LONDON.—Drawings, etchings, and a picture by the Victorian artist, Samuel Palmer (1805-1881), son-in-law of the more famous artist, John Linnell, were sold on February 20 at Christie's for £2,184. They were the property of Mr. A. H. Palmer, of Vancouver, B. C., and were shown at the Victoria and Albert Museum, South Kensington, October, 1926, to February, 1927, in the exhibition of the works of Samuel Palmer and other disciples of William Blake. The only picture was a twilight landscape, "The Cottage Window," on panel, 8½ by 10½ in., which fell at 270 guineas to Messrs. Dunthorne, who also bought some of the etchings—"Harvesting, with Distant Prospect," 5 in. by 6 in.—135 guineas; "Harlech Castle: Twilight," 20 in. by 27 in.—72 guineas; and "Evening in Italy: the Deserted Villa," 7 in. by 16 in.—70 guineas.

The Palmer property was followed by early English and other engravings from

various sources, which fetched £3,386 5s. Two etchings by Rembrandt were a landscape with a man etching—110 guineas (Colnaghi); and a large landscape with a cottage and a Dutch haybarn—100 guineas (Maggs). A pair after F. Wheatley—"Rustic Benevolence" and "Rustic Sympathy"—by George Keating, fetched 280 guineas; "Innocence Alarm'd," after G. Morland, by R. Smith, jun.—240 guineas; "Giles the Farmer's Boy," after Morland, by W. Ward—195 guineas; "The Sportsman's Return," after and by the same—175 guineas; all bought by Mr. F. Sabin.

At Sotheby's Sir Harry Baldwin's collection of Mr. Muirhead Bone's etchings formed the chief feature in a sale, which totalled £2,556. The highest prices included "A Rainy Night in Rome"—£200 (Fine Art Society); "Building," second published state—£140 (Middleton); "Piccadilly Circus, 1915"—£160 (Reid and Lefevre); "San Frediano in Cestello, Florence"—£140 (Colnaghi); and "A Spanish Good Friday, Ronda," final state—£185 (Reid and Lefevre).

RECENT ENGLISH SILVER SALES

LONDON.—The chief items in Christie's silver sale on February 15 included a silver-gilt drinking cup shaped as a fox's mask, inscribed "The gift of Charles James Fox, to Henry H. Bird," 1806, weighing 8½ oz., which sold at 165s. per ounce—£70 2s. 6d. (Crichton); a tea-kettle of spherical shape engraved with festoons and strap work, by Paul Lamerie, 1723, 53¼ oz., at 108s. per ounce—£287 11s. (Webster); a Queen Anne plain tankard with flat cover and scroll thumb-piece, by Jonah Clifton, 1705, 28 oz., at 115s. per ounce—£164 (Weeks); and a large cylindrical box, with hinged lid, 1793, 47 oz. 3 dwts., at 52s. per ounce—£112 11s. 9d. (Crichton).

Hurcomb's sale of silver at Calder House, Piccadilly, on February 17, produced a total of £5,550. The highest price per oz. for silver, 465s., was paid for a George II. kitchen pepper pot weighing 2 oz.—total £46 10s. (Devereux); a pair of George I. trencher salts, weighing 3 oz. 15dwts., at 165s. per oz., went to the same buyer at £30 18s. 9d.; and a William III. 1698 two-handled cup and cover, 13 oz., at 150s. per oz.—£97 10s. (M. Freeman).

Hurcomb's last sale of silver at Calder House, Piccadilly, produced a total of £5,550. The highest price was 465s. an ounce for a George II. kitchen pepperpot, weighing 2 oz.—total, £46 10s. (Devereux). The same purchaser took a pair of George I. trencher salts, 3 oz. 15 dwts., at 165s. an ounce, or £30 18s. 9d.; and a George III. half-pint tankard, by Paul Lamerie, at 100s. an ounce, or £50 (Devereux). A William III. 1698 two-handled cup and cover, 13 oz., made 150s. an ounce, or £97 10s (M. Freeman).

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SAN FRANCISCO

The French prints recently shown at the East-West Gallery have directed local attention to some of the leading personalities of Paris art circles. The prints by Marie Laurencin, in particular, have aroused comment and speculation. Another personal aspect of France and the French outlook is shown in the prints of Hermine David. The Picasso "Arlequin au Tambour" is an especially fine print of this plate, which is counted among his most famous. This and three other Picasso etchings are seen in comparison with two lithographs by Pruna, who is chosen by some as a leader whom they expect to succeed Picasso. The Vlaminck lithographs represent the work of the man whom many consider the outstanding follower of Cezanne.

An interesting group of sketches by the English artist, Miss Wyn George, is hung in the foyer of the East-West Gallery. Some of the drawings shown are portraits that were exhibited at the Junior League Shop, but in addition there are a number of drawings of Oriental types. Miss George's drawings and the French prints remained at the East-West Gallery until March 6, when they were replaced by paintings and sketches by Chiura Obata, a Japanese artist, and by water colors by Alberte Spratta.

Since the close of the Whitney Studio Club exhibition, gallery 19 at the California Palace of the Legion of Honor has been rearranged to show the Oriental works of art loaned by T. Z. Shiota and Colonel Charles Erskine Scott Wood. Two new six panel screens, by Ryushitso of the XVIIIth century Kano School have been added and the Dai-Zui-Bozatsu, Buddha on lotus pedestal, is placed in the center of the room, where it can be seen through the entire length of the west wing.

The S. & G. Gump gallery of graphic art is showing wood-block prints by Bertha Lum. She uses the Japanese method of printing, finding it most suitable for her treatment of Oriental subjects.

Flower studies and California landscapes painted by Clara Lyon Hayes are being shown at the Paul Elder Gallery.

PASADENA

"Roofs," by Clarence Hinkle received the first prize in the exhibition by California artists which closed this week at the Pasadena Art Institute, Carmelita Gardens. Second prize was given to "Marine," by Elliot Torrey, and the third to "Little Love Flower."

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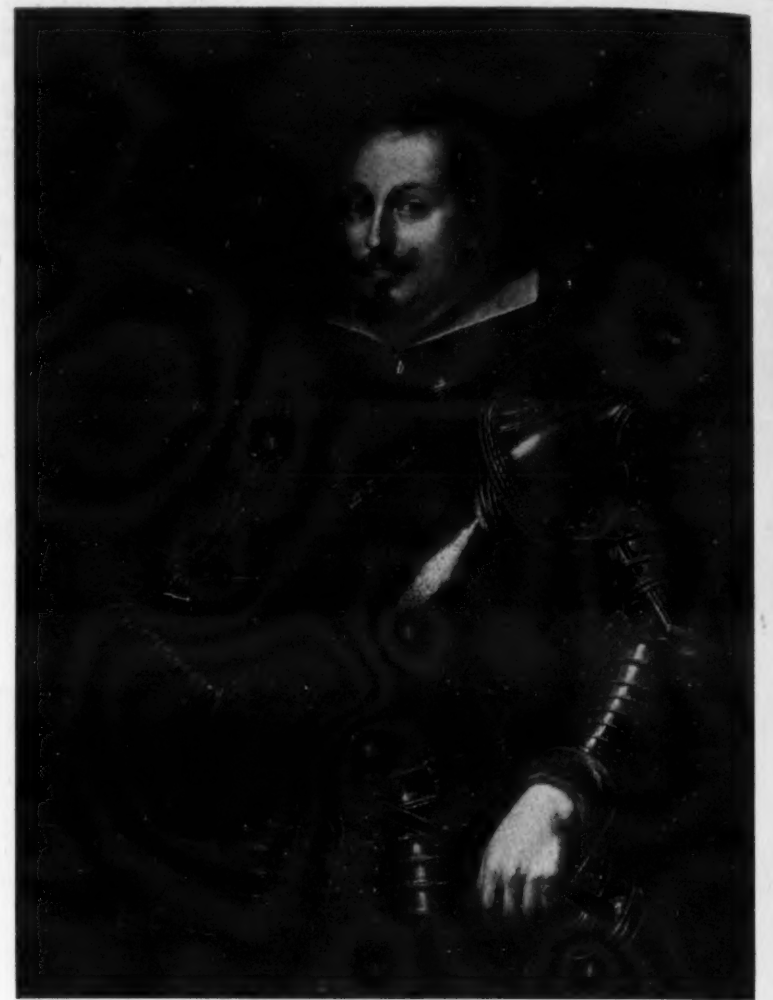
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This interesting portrait of an officer representing the Marchese Imperiale by Van Dyck will shortly be offered to the museums by the Galleries of P. Jackson Higgs. It is authenticated by Dr. W. von Bode.

ADVT.

OAKLAND

More than 1000 persons attended the opening of the Oakland Art League exhibit at Mills College Gallery on March 4. Interest was stimulated because this exhibit is the artists' reaction to the controversy that arose from the decision of the Oakland Library Board that the paintings accepted for Oakland's sixth annual art exhibit should be subject to lay-controlled veto.

The exhibition is beautifully hung and is colorful and interesting from the standpoint of variety of technique and subject, but it is almost distressingly an echo of other exhibits of the last several years. Almost the only work unhackneyed by frequent trips to exhibitions is that of three artists known for their commercial work and that of two art students from Mills College. The paintings by Vernon Morse, Paul A. Schmidt and Maurice Logan are fresh and sparkling, and have a splendid use of rich, warm color. The students, Doris Perkins and Pauline Raje, show work that is enthusiastic in its striving for clear picturization on one hand and vibrant design on the other.

An interesting group is made of two decorations by H. Nelson Poole and a large nude by Stafford Duncan. Other interesting spots in the exhibition are made by the landscapes by Maurice del

Mue, the drawings by Marian Simpson, a cloud effect by Maynard Dixon and the wood carvings by Jacques Schnier.

The covert hope that the independent artist jury would admit work that might have been damned by a lay jury is fulfilled by the hanging of a painting by Burliuk of New York.

Other radical and modern paintings are shown, the most striking being Lucien Labaud's "Picnic" which has been seen before. There is also an aggregation of work by James E. Garriety and his followers.

The Oakland League was given definite organization with the election of a board of regents. This board consists of Forrest Brissey, the chief organizer and sponsor of the present exhibit; Roi Partridge, director of the Mills College art department; William H. Clapp, director of the Oakland Art Gallery; H. L. Dungan, Hamilton A. Wolf, John E. Garriety and Roy Boynton.

EISENACH

The "Association of the Friends of the Wartburg," and the "Wartburg Foundation" have taken steps to save the famous mural paintings by Schwind, in the Elisabeth gallery of this famous castle, in which Luther translated the Bible and threw his inkpot at the devil. Six of these frescoes are threatened with destruction, and it has been necessary to drain the foundation walls and to install a heating system to keep the moisture from the walls.

HANOVER

Three wings of an altar in the Palace church here have been ascertained to be the work of Lucas Cranach. The center depicts the crucifixion, one wing St. Alexander, the other his mother St. Felicitas.

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STUDIO NOTES

After an absence of two years, Mr. and Mrs. Norbert Heermann, residents of New York and Woodstock, N. Y., have just returned to America on the *Conte Rosso*.

Aside from his own collection of portraits and landscapes, Mr. Heermann has brought back with him a number of interesting Tennis and Tango prizes. One first Tennis prize in the singles, was presented to him by Prince Aimone, Duke of Spoleto, the second son of the Duchess d'Aosta and a nephew of the King of Italy.

The Heermanns divided their time between Paris, Florence, Rome and Capri. At the latter place they spent a year in the famous Villa Quattro Venti, built and occupied by the American painter Elihu Vedder.

Mrs. Norbert Heermann, professionally well known as Elizabeth Alexander through her novels and short stories in *The Saturday Evening Post*, has brought back a new novel.

Mr. Heermann will have an exhibition of his Capri paintings next season.

Mr. Frank Stoner of Stoner and Evans is leaving on the *Albert Ballin* for London and will return to New York in October.

Mr. and Mrs. Frank M. Armington have left New York where they have just held a successful exhibition at the Ralston Galleries.

They will exhibit in Albany, Rochester, Chicago and Minneapolis before returning to their home in Paris the last of May.

KANSAS CITY

The Conrad Hug galleries announce an exhibition for the month of March of paintings by Guy Wiggins, Bruce Crane and Albert Groll, widely known American landscape painters.

The Midwestern show which has occupied the walls at the Art Institute has been replaced by an exhibition of the works of Ernest L. Blumenschein, for

many years identified with the artists' colony in Taos, N. M. The new exhibition comprises forty of Mr. Blumenschein's most recent works.

March 15, a group of original designs and drawings by the late Leon Bakst, Russian decorative painter, will be hung at the institute along with the Blumenschein canvases.

Saturday, at the Conrad Hug Galleries, works of artists of Kansas City and vicinity intended for the all-Missouri exhibition which the fine arts department of the Missouri Federation of Women's clubs is sponsoring in St. Louis March 12 to 17 will be passed on by a local jury.

Those who will serve on the Jury are: R. A. Holland, director of the Kansas City Art Institute.

Anthony Angarola, instructor in painting at the institute.

Miss Effie Seachrest, art dealer.

Mrs. Bertha E. Glasner, art collector, representing the federation.

Any Missouri artist who is a native of or resides in the eight counties comprising the second district of the federation, is eligible to submit works to be judged. The counties include Jackson, Clay, Lafayette, Cass, Ray, Carroll, Platte and Johnson. All works accepted by the local jury will be hung in the St. Louis show.

More than \$2,000 in cash prizes will be awarded in the St. Louis show, which is being held in conjunction with the Women's National Exposition. Individual prizes range from \$50 to \$500. The jury of award has not yet been announced.

A number of leading Missouri artists have been invited to the exhibit without having their works passed on by a jury. Kansas Cityans who have been thus honored include: Coah Henry, Ruth Harris Bohan, Delle Miller, Ilah Marian Kibbey, Antony Angarola, Walter A. Bailey, and J. A. Fleck.

Mr. Bailey, Miss Henry and Miss Miller comprise the local committee appointed by Mrs. Frederick B. Hall of St. Louis, chairman of the fine arts department, to name the Kansas City jury and supervise the handling of contributions from this section.

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EXHIBITION CALENDAR

Thomas Agnew & Sons, 125 East 57th St.—Exhibition of pictures and drawings by old masters.

Ainslie Galleries, 677 Fifth Ave.—Exhibition of paintings by B. L. Cuming until March 31.

Anderson Galleries, 489 Park Ave.—Exhibition of sculpture by Edgardo Simone and paintings by Benito Quinquela Martin until March 24.

Arden Gallery, 460 Park Ave.—Vth Annual Exhibition of the New York Chapter of the American Society of Landscape Architects and paintings by Hilda May Gordon until April 7.

The Art Center, 65 East 56th St.—Permanent exhibition by Mestrovic. Exhibition of water colors by Walter Robert Rhodes until March 21.

Babcock Galleries, 5 East 57th St.—Exhibition of paintings by James Scott and water colors by Thomas James Delbridge until March 24.

Belmont Galleries, 137 East 57th St.—Primitives, old masters, period portraits.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Paul Bottenweiser, 489 Park Ave.—Paintings by old masters.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings. Chinese Paintings until March 28th.

Brummer Gallery, 27 East 57th St.—Exhibition of sculpture by Lachaise until March 24.

Butler Galleries, 116 East 57th St.—Selected mezzotints by Elizabeth Gulland, S. Arlet Edwards, Sydney Wilson and Macbeth-Rae-burn through March.

Daniel Gallery, 600 Madison Ave.—Exhibition of paintings by Alexander Brook until March 24.

De Hauke Galleries, 3 East 51st St.—Exhibition of water colors and drawings by Ingres, Seurat and other prominent XIXth and XXth century artists.

Down Town Gallery, 113 West 13th St.—Exhibition of recent paintings, water colors and drawings by Samuel Halpert until March 25.

A. S. Drey, 680 Fifth Ave.—Antique paintings and works of art.

Dudensing Galleries, 5 E. 57th St.—Exhibition of paintings by Arnold Blanche until the end of the month.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of Norwegian paintings by William H. Singer, Jr., until March 20. Loan exhibition of French XIXth century masterpieces beginning March 20.

Ehrich Galleries, 36 E. 57th St.—Exhibition of special table decorations and flower pictures.

Fearon Galleries, 25 West 54th St.—Old masters and XVIIIth century English paintings.

Ferargil Galleries, 37 E. 57th St.—Fourth Annual Exhibition of Garden Sculpture.

Gainsborough Galleries, 222 Central Park South.—Old masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Grand Central Galleries, 6th floor, Grand Central Terminal.—Memorial exhibition of paintings by William Baxter Closson until March 24 and retrospective exhibition of paintings by Julius Rolshoven from March 20 to 31.

P. Jackson Higgs, 11 E. 54th St.—Works of art.

Holt Gallery, 630 Lexington Ave.—Exhibition of paintings by Alice Conklin Bevin until April 2.

Independent Artists, Waldorf Astoria Roof.—Until April 2.

Intimate Gallery, Room 303, Anderson Galleries, 489 Park Ave.—New paintings by Oscar Bluemner until March 27.

Kennedy Galleries, 693 Fifth Ave.—Exhibition of etchings by Levon West through March.

Thomas Kerr, 510 Madison Ave.—Antiques.

Keppel Galleries, 16 E. 57th St.—Exhibition of etchings and dry-points by Kerr Eby until March 25.

Kleinberger Galleries, 12 E. 54th St.—Ancient paintings.

Knoedler Galleries, 14 E. 57th St.—Commemorative exhibition of wood-cuts by Durer until April 7.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of paintings by Marjorie Phillips until March 26.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Little Gallery, 29 West 56th St.—Decorative silver, glassware and pottery.

Macbeth Gallery, 15 E. 57th St.—Pastels of Spain by A. Sheldon Pennoyer from March 20 until April 2 and recent paintings by Carl Lawless & Hayley Lever from March 20 to April 9.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum, 82nd St. & Fifth Ave.—Spanish paintings from El Greco to Goya.

H. Michaelyan, Inc., 20 W. 47th St.—Oriental rugs, antique tapestries.

Milch Galleries, 108 W. 57th St.—Exhibition of paintings and pastels by John H. Twachtman, sculpture by Heinz Warneke until March 24, and etchings of ancient dances by Teresa Cerutti-Simmons and wild life by Will Simmons.

Montross Gallery, 26 E. 56th St.—Exhibition of paintings by Arthur B. Davies and Kenneth Hayes Miller until March 24.

National Society of Women Painters and Sculptors, 17 East 62nd St.—Special exhibition of New York and foreign scenes until March 31.

New Art Circle, 35 West 57th St.—Exhibition of paintings by Isabella Howland until March 31.

New Gallery, 600 Madison Ave.—Exhibition of paintings by Mariano Andreu and Jean Lemordant until April 5.

Newton, Arthur U., 665 Fifth Ave.—Old and modern masters.

Opportunity Gallery, 65 East 56th St.—Sixth Exhibition of water colors selected by Charles Demuth, until April 12.

Ralston Galleries, 730 Fifth Ave.—Old masters.

Rehn Galleries, 691 Fifth Ave.—Paintings by Andrew Dasburg until the end of the month.

Reinhardt Galleries, 730 Fifth Ave.—Old and modern masters.

Schwartz Galleries, 517 Madison Ave.—Exhibition of marine paintings by Frank Vining Smith.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligman Galleries, 3 East 51st St.—Ancient paintings, tapestries and furniture.

Messrs. Arnold Seligman, Rey & Co., Inc., 11 E. 52nd St.—Works of art. Exhibition of etchings and watercolors by Herman Struck until March 21.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Marie Sterner Gallery, 9 E. 57th St.—Exhibition of paintings by Goya, Greco, Zubaran, Degas, Courbet, Sisley and Bellows until March 26.

Valentine Gallery of Modern Art, 43 East 57th St.—Exhibition of sculpture by Robert Laurent until March 31.

Van Diemen, 21 East 57th St.—Paintings by old masters.

Vernay Galleries, 19 E. 54th St.—March 17. Several important cabinets and secretaire bookcases in walnut, mahogany and satinwood.

Weyhe Gallery, 794 Lexington Ave.—Exhibition of drawings and watercolors by Wanda Gag until March 31.

Whitney Studio Club, 10 West 8th St.—First annual sculpture show until March 29.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of French paintings of the XIXth and XXth centuries from the collection of Paul Rosenberg & Co. and watercolors by Walter Gay.

Wolfe, Catharine Lorillard, Art Club, 802 Broadway.—Exhibition of work by members until end of month.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Selected group of important masters.

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